PROPOSAL TO MINISTRY OF CULTURE, 2001

tkp
Min.Cult, MinEduc, MinRech
for meeting of 01.10.18

'Not about ideas, but about budgets.' -- PdlC

AGENDA ☐ MJ INTRO

- LISTEN TO THEM
- SYNCHRONIZE AGENDAS
- GET THEIR SUPPORT
- HOW CAN WE HELP YOU?

STRONG POINTS

- IMPORTANCE OF CONTENT FROM MIN.CULTURE
- FRENCH CULT. CONTRIBUTION ☐ CULTURAL PRESENCE

OBJECTIVES

- WEB PERMISH FOR 'BROUILLONS d'ECRIVAINS ☐ WHO HOW
- Report of the meeting
- (Will there be detailed budget work?)
- NEXT STEPS/WHOM TO SEE RE MiniCult Permissions?
- MoF discussions?

THE FOUR PARTS OF THE PROJECT.

GENERAL ISSUES

These are matters where EVERYONE HAS A VIEW
These are matters where EVERY ORG HAS PLAYERS

- with vested interests and agenda

Question is whether I can get HELP FROM THE TOP
Problem is HOW BUILD SUPPORT
Position it as an

EXPERIMENT IN AVAILABILITY AND PERMISSION

MJ INTRO

0. RESOURCES

- Position?
  - Duties?
- Financial support
  - Salary ☐ TN
- Assistants ☐ MJ

- Offices

1. FORMATS

AVAILABILITY FORMAT
  Server format (CGI script)
  Calls from server
VLIT FORMAT
  CANONICAL XML-- XINCLUDE and XPOINTER
  TEMPORIZING ALTERNATIVES
    Javascript to make it look better
    Proxy
  FLAGSHIP IMPL. IN ZZ?
TRANSQUOTATION FORMAT (from non-VLIT doxx)
  What brings stuff in AND IDENTIFIES IT
TRANSCOPYRIGHT FORMAT

- structure
  HOW PERMISSION IS ATTACHED
- presentation
  - fancy quotation marks?

2. AVAILABILITY

A. PERMANENCE

- Permanence arrangements in PUBLIC sector
- Permanence arrangements in PRIVATE sector

B. LEVEL-OF-SERVICE DEFINITIONS

- QOS Definitions
  - Hits-per-minute for TEXT
  - Hits-per-minute for AUDIO DOWNLOAD
  - Hits-per-minute for VIDEO FRAME DOWNLOAD
  - Sockets for STREAMING
  - Denial-of-service defenses
- Grouped and Named--
  - 'Gold'
  - 'Silver'
  - 'Blue'
  - whatever

3. BODY OF CONTENT

- from Ministry of Culture
  - demo selection to work with

POLITICAL ISSUES

- possible difficulties with Custodians

4. MICROPAYMENT

FUNDAMENTAL: Support from govt
I need the PM to say:
'There will be a government-supported system of micropayment for purchase of content in small quantities'

DISCUSSIONS WITH EVERYONE

- Discussion with MOF
  Microtax on Micropayments?
  Laundering issues?
- Discussion with Card Companies
- Discussion with Compaq (Millicent)
- Discussion with Digi-Cash
- Discussions with Content Providers
  Vivendi?

-

Digitized by the Internet Archive
in 2025

https://archive.org/details/proposaltofrance00tedn

frpult
01.07.15 (d21

To Project Xanadu home page
To Ted Nelson Home Page

Ted Nelson and Marlene Mallicoat,
ted@xanadu.net and marlene@xanadu.net

Proposal to the Ministry of Culture of France
DEEP AND LASTING DOCUMENTS FOR THE WEB
A Transcopyright Initiative for the French Literary Heritage

PROPOSAL

CONTENTS

1. INTRODUCTION
2. DESCRIPTION OF THE PROJECT
3. TIME-FRAME
4. BUDGET
5. APPENDICES

1. INTRODUCTION

In the electronic age, we are meeting and facing once again all the problems of literature throughout the ages. Freedom, permanence, availability, possible forms of use and re-use, ways to publish, ways to comment-- all of these we understood in days of paper. Now they are thrown into winds of uncertainty.

On the World Wide Web there is no such thing as long-term publishing, only day-by-day availability. The Web's spectacular success has turned into a melée of competing structures, delivery mechanisms and advertising methods-- at the expense of authors, publishers, and culture. The rapid adoption of today's simple-minded standards have bypassed much deeper designs and possibilities.

We propose a three-year Web initiative in the French traditions of Enlightenment, Art and Culture. The cost should be low and the benefits high, both for French culture and for the people of the world.

Can Our Heritage Disappear?

On the 17th of April 2001, many were shocked when it was announced that a great archive of European photography, now owned by Microsoft, will be put into a cave-- out of reach of historians and scholars. This seemed to symbolize a dangerous new control on culture by monster corporations.

In the modern era, we like to think that civilization is growing and cumulative, that we are keeping our civilization's knowledge and heritage-- to be available for hundreds, perhaps thousands of years. But this very foundation is threatened by the new electronic means.

Indeed, there is no guarantee of electronic permanence. What people call 'The Web' is based on month-to-month chains of contracts-- contracts between Telecoms and ISPs, then contracts between ISPs and their customers for 'hosting Websites'. If the bills are not paid, or if any company in the chain gets into trouble, things can fall apart and contents disappear. (The situation at universities is not much more stable, requiring great effort by university technicians.)

Unlike books in a library, electronic content is becoming increasingly locked up, and users are being frozen out. A number of formats are controlled by different companies, who are free to change them at any time. For instance--

- MacroMind Director-- a changing format that can't be exported into any other structure
- FLASH-- a changing format that can't be exported into any other structure
- OMF, the broadest media format, offered for compositing all Hollywood films with all their special effects-- but closed and proprietary.

We believe that the structures of the Web have been created without understanding the problems of writing, versioning, copyright or permanence. The internal Web structures are tangled, hard to understand and full of technicality.

But we believe that the real issues are literary and easy to understand. Consider--

- the literary issues that concern everyone:
  - how to manage copyright;
  - how to publish permanently;
  - how to make graceful changes and fixes to already-published material.

- the literary issues that concern authors and publishers:

  - the difficulties of writing, especially of managing interlocking and criss-crossing content-- not helped in any way by today's software.
  - the problems of version management-- for authors comparing versions as they make changes, for scholars and users working with new versions as they are published.

- the literary issues that concern scholars and publishers:

  - how to annotate electronic documents;
  - how to publish annotations and comments on electronic documents;
  - how to arrange for the republication of contents in new ways-- the issues of detailed re-use of published material in new contexts.

All these matters were illustrated in the recent exhibit at the Bibliothèque de France, *Brouillons d'Ecrivains*, which showed the stages and versions that authors go through in creating a work; which showed the republication and annotation of these original materials by other writers of today; and which itself required various copyright arrangements.

None of these literary issues-- clear concerns of authors, publishers and scholars-- have been understood in the Web formats and the technical controversies which swirl around them. These electronic formats are opaque to authors, and the controversies about them are concerned with technicalities of markup and decoration. It is the pointless triumph of typesetters over authors.

THE XANADU APPROACH FOR THE WEB

The Xanadu approach, which was so kindly recognized at the Fête de l'Internet, has always been designed for a deeper system of interconnection to achieve these literary purposes. The Xanadu model is built around--

- DEEP DOCUMENTS:

  - ANNOTATABLE
  - QUOTABLE WITH CONNECTION TO THE ORIGINAL CONTEXT
  - COMPARABLE SIDE-BY-SIDE

- STABLE AND LASTING CONTENT:

- DELOCALIZED (not tied to URL or domain name, but by author and collection)
- PERMANENTLY AVAILABLE

- THE "TRANSCOPYRIGHT" SYSTEM OF PERMISSION

Transcopyright makes content available in arbitrary portions requested by the user or browser (not yet a popular arrangement). It provides a legal basis for the re-use of such content, without negotiation or discussion. It makes that content--

- ANNOTATABLE-- Prearranged for annotation
- RE-USABLE-- Prearranged for re-use
- COMBINABLE BY CLEAN RULES, so that large portions from different documents may be legally and smoothly intermingled
- SUBJECT TO FRICTIONLESS MICROPAYMENT, optional on both sides--
    - -- a publisher has the option to impose micropayment;
    - -- a user has the option to purchase specific content, or not

This has been the Xanadu model for a long time. However, because the sudden success of the Web has established numerous standards, we have had to redesign the Xanadu model to work with--

- existing browsers
- http delivery from current Web servers (Apache, Squid, etc.)
- Web links as well as our deeper connections.

We now need to prove this system, and propose a collaboration for this purpose.

2. DESCRIPTION OF THE PROJECT

In the following, we propose a three-year project in collaboration with the Ministry of Culture.

INTENDED RESULT--

- a collection of French patrimony literature, available on-line in new formats permitting annotation, quotation and recompositing-- with each quoted portion clearly connected to its original context on line.

- Promotion of this format among authors, publishers, scholars, and the Internet community.

HOPED-FOR ADDITIONAL RESULT--

- a working proportional sale method for portions of content used in on-line quotations and anthologies.

The project is to have several integrated parts--

1) SIMPLER AND CLEANER OPEN-SOURCE FORMATS AND TOOLS--

We will deploy simple alternatives to the standard Web tools--

- A literary format without internal markup
- An editing system for this literary format

These are described in the Appendices.

2) GUARANTEED PERMANENT PUBLISHING-- A LAYER SEPARATED FROM FORMAT AND SOFTWARE ISSUES.

When you print a book and pay the printer, it's finished; the books will continue to exist without electricity or network connection. The books can be moved from shelf to shelf (or to other cities and nations) without having to be renamed. But today's electronic documents are named by a "URL", which is in a "domain", which is "hosted by an ISP", whose bills must be paid every month-- a stupid system of naming, in a precarious and awkward arrangement that does not promote stability.

We believe this can be fixed by new business and contractual systems that encourage permanent publication and listing by author, title and collection rather than address. This is a matter of persuading service providers to create new arrangements for long-term fine-grain permitted publication.

3) A SPECIFIC BODY OF THE FRENCH PATRIMONY to be available on-line under these detailed methods, and promised to be available on-line for a long period. We suggest especially--

- classic texts, available down to the individual character, so that paragraphs, sentences and phrases can be drawn from the original to other documents and stay connected to their original.
- early and classic audio recordings in streaming format, available down to the individual audio sample, linkable and quotable in the same ways.

- early and classic cinema-- such as Lumière, Gance-- in streaming format, available down to the individual frame, linkable and quotable in the same ways.

4) (if possible) A MICROPAYMENT SYSTEM-- for those contents which are not free-- to be established among banks and credit card agencies.

5) A TEST GROUP OF USERS-- authors, publishers, scholars-- willing to try these methods extensively.

THE UNIQUE ROLE OF THE FRENCH GOVERNMENT

Uniquely in the world, the French government, and its Ministries of Culture and Education, are in a special position to support this project, at low cost to government finances--

- PROVIDING CONTENT (at comparatively low cost, from the nation's libraries and museums)
- PROVIDING MORAL AND PERSUASIVE SUPPORT and legitimation--
    - helping persuade service providers to offer long-term publishing services on the proposed basis;
    - helping persuade users-- authors, scholars, teachers, critics-- to participate in the project and provide content to the experiment;
    - helping persuade financial institutions to establish sufficiently fine micropayment.

This will of course be an experiment, as is every initiative on the Web.

3. TIME-FRAME

We propose a three-year project, for which we will need an office, assistants, and expenses.

YEARS ONE AND TWO:

- Completion of our basic Web formats and tools. This is presently underway by volunteers; later this year we will know better what additional programming is needed.
- Recruiting of assistants, both diplomatic and technical
- Meetings and discussions--
    - with interested technical parties
    - with interested literary parties-- publishers, author groups, archives and libraries

- with interested financial parties-- banks, credit card companies

YEAR THREE:

- Select and prepare a body of French patrimony and set up on servers
- Promote use of these methods by authors, scholars and publishers

4. BUDGET

Our proposed budget total for the first year: $240,000.

It may be easily seen that this is a very modest figure, which must include:

- Part-time salary of principal researcher and principal administrator (Ted Nelson and Marlene Mallicoat)
- Part-time salary of principal diplomatic/liaison assistant
- Salary of secretary
- Office and office expenses
- Cost of meetings, travel, etc.

This figure is only for the first year, since the first year will include planning of years two and three.

5. APPENDICES

We include these appendices both in printout form and on Zip disk. (In one case, the disk is an installable piece of software.)

Appendix A. THE BETTMAN LOCKUP: Microsoft Buries Picture Archive

Three articles:

1. "News Snapshot" showing the mine where Bettman Archive will be kept

2. "A Century's Photo History Destined for Life in a Mine" (from the New York Times)

3. A photographer's comment: Greg Mironchuk, "Throw Your Pictures in a Hole in the Ground: Musings on archiving and picture technology"

Appendix B. INTERACTIVE COMPARISON

Interactive comparison is a fundamental part of what the hypertext world needs.

1. COSMICBOOK, a program for interactive comparison.

    1a. CosmicBook Home page.

    1b. CosmicBook Installer program (**INCLUDED ON THE ZIP DISK.** Runs on Windows only.)

2. Screenshot of interactive comparison as presented by the old Xanadu code. (This software is no longer part of the Xanadu project, but is still under development at udanax.com.) From an actual demonstration by Ka-Ping Yee, 1999, shown on his rebuilt version of the 1988 Xanadu interface.

Appendix C. [not printed] TRUE 'CUT AND PASTE'

From the exhibit *Brouillons d'Ecrivains*, this shows how authors from Blaise Pascal to Victor Hugo have been able simultaneously to compare two versions of their own writings, as they wrote. Current tools have taken away this capability.

Appendix D. THE XANADU MODEL

The Xanadu model is a very simple, but very different structure for hypertext and hypermedia. This is the briefest explanation so far.

1. "Deep Hypertext: the Xanadu Model"

    Also at http://xanadu.com/xuTheModel/

Appendix E. THE NEW XANADU FOR THE WEB

We have moved the Xanadu model to the Web, to present virtual documents in ordinary Web browsers with no plug-ins (except for interactive comparison).

1. "The New Xanadu Structure for the Web"

    Also at http://xanadu.com/nxu/

2. "A Virtual Literary Format: Putting Xanadu Structure into the Web Browser." (Part of a longer presentation to be given in August 2001.)

    Full outline at http://www.ht01.org/workshops.html#w4

Appendix F: TRANSCOPYRIGHT

Transcopyright is the missing legal part necessary-- a form of permission that allows the Xanadu model to function in a distributed universe of servers like the World Wide Web.

1. "Transcopyright for the Web"

   Also at http://xanadu.com/tco/

2. The original transcopyright paper: "Transcopyright: Pre-Permission for Virtual Republishing"

   Also at http://www.sfc.keio.ac.jp/~ted/transcopyright/transcopy.html

Appendix G: MICROPAYMENT

A micropayment system that will work with transcopyright must have certain characteristics. These are described here.

1. "HyperCoin System: Executive Summary"

   Also at http://www.xanadu.com/hcoin/HcoinSum9906.html

Appendix H: XANADU TECHNICAL HISTORY AND BIBLIOGRAPHY

This is the long technical review of the Xanadu project and the Xanadu model.

1. "Xanalogical Structure, Needed Now More than Ever: Parallel Documents, Deep Links to Content, Deep Versioning and Deep Re-Use"
   http://www.sfc.keio.ac.jp/~ted/XUsurvey/xuDation.html

   Also at http://www.sfc.keio.ac.jp/~ted/XUsurvey/xuDation.html

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The New York Times on the Web Learning Network
Teacher Connections

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Teacher Connections
Daily Lesson Plan
Lesson Plan Archive
News Snapshot
Affiliate Program
Quote of the Day
Education News
Newspaper in Education (NIE) Teacher Resources
Classroom Subscriptions

Student Connections
News Summaries
Daily News Quiz
Word of the Day
Science Q & A
Letters to the Editor
Crossword Puzzle
Ask a Reporter

Parent Connections
Conversation Starters
Family Movie Guide
Site of the Day
Discussion Topics
Product Reviews
Vacation Donation Plan
Educational Products

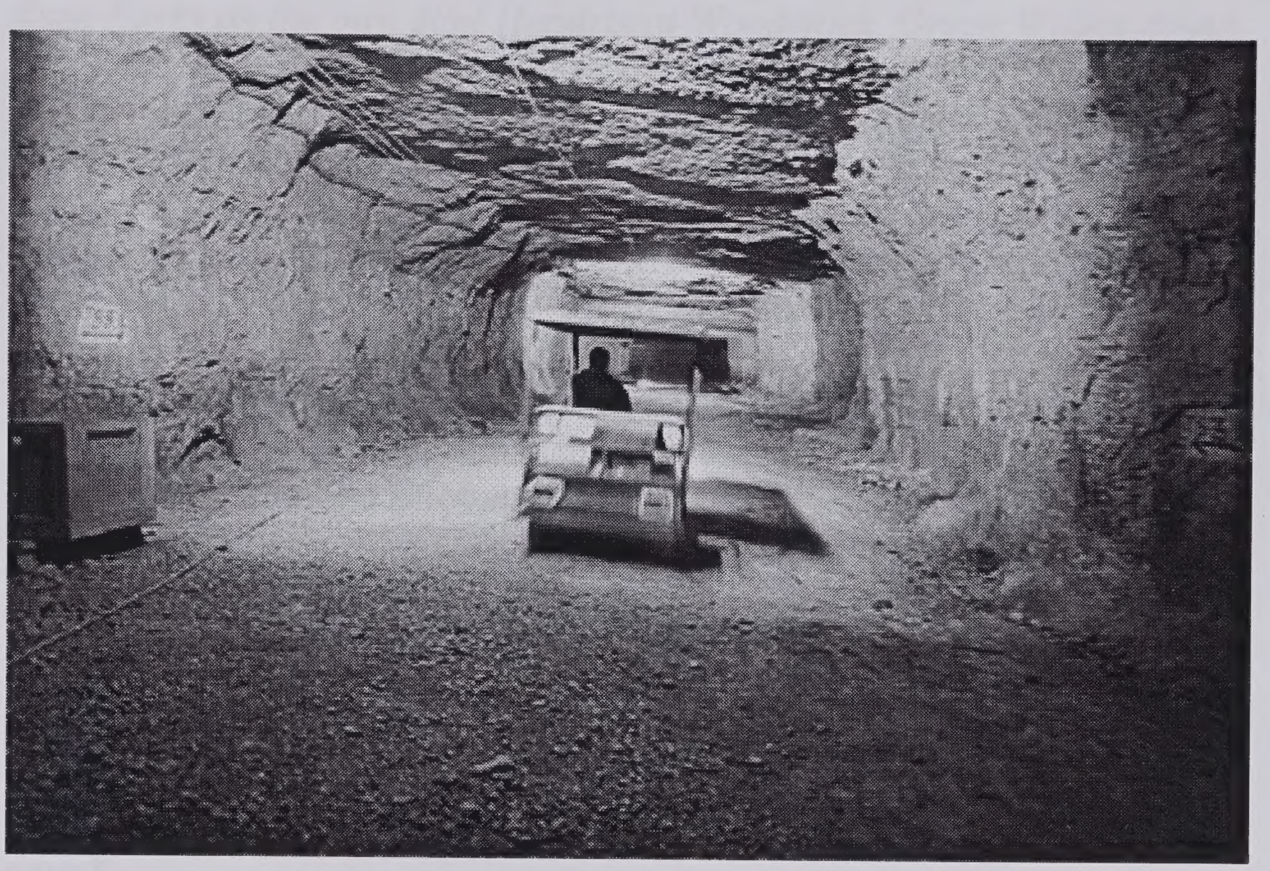
On this Day in History
Weekly News Quiz
Resources on the

NEWS Snapshot

Developed in Partnership with the
Bank Street College of Education in NYC

A CURRENT EVENTS ACTIVITY FOR GRADES 3-5

April 17, 2001



Librado Romero/The New York Times

"I believe that thousands of years from now, Bill Gates will be remembered for having preserved -- and made digitally accesssible -- a very important segment of our photographic history." Henry Wilhelm, a film preservationist in Grinnell, Iowa.

Related Article

- A Century's Photo History Destined for Life in a Mine (April 15, 2001)

ANSWER KEY to Student Worksheet

WHO was Otto Bettmann? WHO is Bill Gates?
Otto Bettmann was the son of a German-Jewish surgeon who, as a curator of rare books at the Berlin State Arts Museum, began obsessively photographing illustrations, lithographs, old prints, and any other images within focal reach of his home. In 1935 Betmann fled Nazi Germany for the United States with $5 and his father's best suit. He also took with him two steamer trunks of exposed 35-mm film. This trove grew into what Bettman proudly merchandized as a "complete history of civilization." At the same time he continued to buy news pictures and photographic libraries so that hs collection continued to grow. Bill Gates, the chairman of Microsoft, is the owner of a private company

A1

NEWS
Snapshot

A CURRENT
EVENTS
ACTIVITY FOR
GRADES 5-8

Developed in Partnership with the
[illegible]

April 17, 2001

[illegible]

"I believe that thousands of years from now, Bill Gates will be remembered for having preserved -- and made digitally accessible -- a very important segment of the photographic history," Henry Wilhelm, a film preservationist in Grinnell, Iowa.

Related Article
- A Century's Photo History Destined for Life in a Mine (April 15, 2001)

ANSWER KEY to Student Worksheet

WHO was Otto Bettmann? WHO is Bill Gates?
Otto Bettmann was the son of a German-Jewish surgeon who, as a curator of rare books at the Berlin State Arts Museum, began [illegible] collecting photographs, illustrations, [illegible], and prints, and also [illegible]. In 1935 Bettmann fled Germany for the United States with 25 [illegible] his father's [illegible] [illegible] two [illegible] [illegible]. [illegible] Bettmann [illegible] "complete history of [illegible]." [illegible] photographic [illegible] to [illegible] Gates, the chairman of Microsoft, [illegible] owner of a private company.

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Teacher
[illegible]
Daily Lesson Plan
Lesson Plan
Archive
[illegible]
Affiliate Program
Quote of the Day
Education News
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

Student
Connections
News Snapshots
Daily News Quiz
Word of the Day
Science Q & A
Letters to the
Editor
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[illegible]

Parent
Connections
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[illegible]
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Guide
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Web
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Specials

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called Corbis, to which the collection now belongs.

WHAT is the connection between Otto Bettmann and Bill Gates? WHAT are some of the photos from Bettmann's collection that will be placed within the cave pictured above?

In 1995 Bill Gates purchased the millions of photos contained within the library of Bettmann's photo archive. The archive, which is estimated to have as many as 17 million photographs, is a visual history of the 20th century, containing images as varied as Einstein sticking out his tongue, Rosa Parks on the bus, Jimi Hendrix at Woodstock, Orson Welles doing his "War of the Worlds" broadcast, and anything with Elvis Presley, Marilyn Monroe, Jackie Robinson, Babe Ruth, or Martin Luther King, Jr. in it. It also contains millions of images of everything from sunglasses to demolitions to medical tools -- as well as the United Press International collection, 10 million news photos from archives that once belonged to Hearst, Scripps, the Daily News and The Chicago Tribune.

WHERE was Otto Bettmann from originally? WHERE is Bettmann's photo collection currently located? WHERE is this cave located, to which the photos will be moved?

Otto Bettmann was from Germany. The Bettmann archive is now housed at Broadway and 20th Street in New York City. It will be moved 220 feet below the earth's surface in a limestone mind situated 60 miles northeast of Pittsburgh, Pennsylvania (shown above). Help students locate Germany, New York City, and Pennsylvania on a map or globe.

WHEN will the Bettmann collection of photos be moved to this cave?

In the fall of 2001, Corbis will start trucking all of its photographs, negatives and other graphic materials from New York to the new underground site.

WHY are some people against putting these photos in the cave? WHY do others disagree?

Those against the move say that the new address is strikingly inaccessible. Historians, researchers and editors accustomed to browsing through photo files will have to use Corbis's digital archive, which has only 225,000 images -- less than 2 percent of the whole collection -- in it. These people worry that the collection is being locked away in a tomb; but others believe that Mr. Gates is saving a pictorial legacy that is in mortal danger. Film needs to be kept in cold dry storage in order to slow its deterioration. They say that to wait until all of the photos had been scanned before moving them to safer facilities would have been risking the loss, or at least the further deterioration, of these photos.

HOW many photos are contained within Bettmann's collection? HOW do you feel about moving the photos to the cave shown above?

The complete Bettmann archive is estimated to contain as many as 17 million photographs. Answers to the second question will vary.

RELATED WEB SITES:

Gates Snaps Top Pix
(http://www.time.com/time/magazine/archive/1995/951023/bettmann.html), includes a short biography of Otto Bettmann and the details surrounding the purchase of his photo archive by Microsoft Chairman Bill Gates.

Corbis: Stock Photography and Pictures
(http://www.corbis.com/Professional/) contains the digitized images contained within the Bettmann archives.

The New York Times Company 2001

The New York Times on the Web Learning Network
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A2

April 15, 2001

A Century's Photo History Destined for Life in a Mine

By SARAH BOXER

Knowledge Tools
Turn Vocabulary On: Link words to the Merriam-Webster Collegiate® Dictionary.
Turn Geography On: Link countries and states to the Merriam-Webster Atlas®

April 15, 2001

A Century's Photo History Destined for Life in a Mine

It will be a surreal burial.

The Bettmann archive, the quirky cache of pictures that Otto Bettmann sneaked out of Nazi Germany in two steamer trunks in 1935 and then built into an enormous collection of historical importance, will be sunk 220 feet down in a limestone mine situated 60 miles northeast of Pittsburgh, where it will be far from the reach of historians. The archive, which is estimated to have as many as 17 million photographs, is a visual history of the 20th century. Since 1995 it has belonged to Corbis, the private company of Microsoft's chairman, William H. Gates. The Bettmann archive is moving from New York City to a strange underworld. Corbis plans to rent 10,000 square feet in a mine that once belonged to U.S. Steel and now holds a vast underground city run by Iron Mountain/National Underground Storage. There Corbis will create a modern, subzero, low-humidity storage area safe from earthquakes, hurricanes, tornadoes, vandals, nuclear blasts and the ravages of time.

But preservation by deep freeze presents a problem. The new address is strikingly inaccessible. Historians, researchers and editors accustomed to browsing through photo files will have to use Corbis's digital archive, which has only 225,000 images, less than 2 percent of the whole collection.

Some worry that the collection is being locked away in a tomb; others believe that Mr. Gates is saving a pictorial legacy that is in mortal danger. One thing is clear. This is a momentous occasion. As Henry Wilhelm, a film preservationist in Grinnell, Iowa, put it, "This is the closing of the era of traditional photography."

The Bettmann archive, now housed at Broadway and 20th Street in Manhattan, includes not only Bettmann's private collection — millions of images of everything from sunglasses to demolitions to medical tools — but also the United Press International collection, 10 million news photos from archives that once belonged to Hearst, Scripps, The Daily News and The Chicago Tribune.

The pictures are moving for their own good, said Bill Hannigan, the editorial director of Corbis's digital archive. For years no one thought the photographs were valuable. They were "components of a business," he said. They were pictures made to be printed in newspapers and magazines. They were bent, scribbled on, captioned and recaptioned. Some were stored near radiators and leaky pipes. No one took care of them, and now many are falling apart. A lot of the color film has faded and the acetate-based negatives have begun to break down, bubble and crack.

By 1997 the verdict was clear, Mr. Hannigan said: "Get them out of here." Film needs to be in cold, dry storage. That is the only thing that can slow its deterioration, Mr. Wilhelm said. At the moment, the most vulnerable Bettmann negatives in New York are in two commercial freezers, awaiting the move to the mine. As Mr. Wilhelm noted, "Sara Lee cakes are much better taken care of than most film."

That will change soon. This fall, Corbis will start trucking all of its photographs, negatives and other graphic materials from New York to the new site that Mr. Wilhelm is helping to plan in the Pennsylvania mine. "The objective is to preserve the originals for thousands of years," he said.

When the move is done, Corbis's New York office will contain nothing but people and their computers, plugged into a digital archive. No photographic prints, no negatives, no rotting mess. Analog is having a burial, and digital is dancing on its grave.

And that is the rub. "What is the point of conserving the photographs if no one can see them?" asked Gail Buckland, a photo historian and curator who used the Bettmann to research the photographs used in the book "The American Century" by Harold Evans. Photographs are original historical documents, she said. As a historian "you develop a sixth sense" when you work with them. You stumble on things you would never find on your computer.

"I know the ephemeral qualities of holding pictures in your hand," said Mr. Hannigan, who wrote "New York Noir," a book based on the crime photos in the Daily News Collection. Going through the Corbis collection, he said, he found a lot of images no one had seen before, including photographs taken by Weegee at Sammy's Bowery Bar and at Coney Island.

Ken Johnston, who has worked for the Bettmann archive since 1985 and is now the manager of Corbis's historical collection, sounded wistful about the archive's departure. "I love that stuff," he said. "Not being able to get my hands on it will be tough. But I will develop a relationship by remote control."

The remote relationship may already be compromised, though. Only a fraction of the photographs will be digitized before the move. And after the move, the digitization will be slow at best. In other words, the researchers who help newspapers, magazines and publishers find the images they need will not be working with a full deck of pictures.

When Mr. Gates bought the Bettmann and U.P.I. collections in 1995, digitization was his mission. Mr. Gates, who also owns Sygma (a documentary photo agency based in Paris that has about 30 million images) and Saba Press (a news-photo service based in New York that has about a million photos) and has the rights to license digital reproductions of works from the Hermitage in St. Petersburg, Russia, the Philadelphia Museum, the Barnes Collection in Merion, Pa., and the National Gallery in London, had always planned to make his worldwide collection, now 65 million photographs strong, fully digital.

So in 1996, Corbis began transferring the Bettmann and U.P.I. images into digital format at the cost of about $20 per picture. But suddenly this January, when only about 225,000 photographic images had been scanned, the scanning stopped. Corbis laid off 79 members of its worldwide staff of 1,300, including those involved in editing and digitizing Bettmann and U.P.I. images.

Why? "There was too much of a preservation issue" to finish editing and digitizing the whole thing, Mr. Hannigan said. If Corbis had scanned everything it would have taken 25 years to finish. And that was time the pictures did not have. "It is heartbreaking to look at these images and see their structure breaking down."

The images scanned first were those deemed most valuable, both culturally and commercially. Pictures of Kennedys, Rockefellers, Roosevelts, the Depression, the two world wars and the Vietnam War have been scanned. As have money- making 20th-century icons: Einstein sticking out his tongue, Rosa Parks on the bus, Jimi Hendrix at Woodstock, Orson Welles doing his "War of the Worlds" broadcast and anything with Elvis Presley, Marilyn Monroe, Jackie Robinson, Babe Ruth or Martin Luther King Jr. in it.

Then the collection was searched for undiscovered treasures. "It's like shucking oysters," Mr. Hannigan said. One has to go through a lot of boring pictures of ribbon cuttings and mayors with their eyes shut before finding the pearls. But pearls were found: a blood-spattered Miles Davis being arrested after fighting with a police officer who had ordered him off a Manhattan sidewalk, Dorothy Dandridge with Samuel Goldwyn, and Joe DiMaggio in a batting cage at Yankee Stadium.

What will happen to the still-unshucked images? They will be going to the mine with the rest of the pictures. Eventually some will be digitized, Mr. Hannigan said, "but how and when has not been finalized." The mine will be staffed by only two people, one for research and one for scanning. With such a small staff, the prospect of finding hidden gems or doing much digitizing seems remote.

Meanwhile, Corbis's most popular photographs — say, the picture of John F. Kennedy Jr. saluting his father's coffin — will become ever more popular. Even now, Mr. Johnston said, "the same stuff is seen over and over again." Of all the pictures that Corbis owns, he said, "only a small amount have ever been used for stories — a tiny percentage." And the more pictures are requested, the more they are requested. Visual history is doomed to repeat itself.

But at least the history won't disappear. Corbis is lucky, Mr. Hannigan said, that "its owner is wealthy enough and committed enough to build the new facility." But critics are quick to point out that Mr. Gates is probably also rich enough to finish digitizing the collection and choose a more accessible location.

Many other photo and film collections are digitizing, and many have off-site storage facilities. The Museum of Modern Art has one in Pennsylvania and the Library of Congress has one in Maryland. But, Ms. Buckland said, "they are not packing up and moving out." Why should all of the Bettmann and U.P.I. photographs be moved when not all of them are in immediate danger? "Why send every one out to the boondocks just because a few are ailing?" she asked.

She added: "These images are part of our history and culture, a sacred trust, and if Bill Gates is buying it up, he's creating a monopoly situation by not giving access to it."

But the collection "was never a public trust," even in Bettmann's time, Mr. Hannigan said. "It has always been privately held," a for- profit business. "We don't allow people to get to the originals now," he added. And for most of Corbis's clients, like People magazine, American Heritage magazine, cable television stations and advertisers, it is easy to find a photograph to suit their needs. "It doesn't matter to them whether it's a daguerreotype or a digital image," Mr. Hannigan said.

And scholars, he said, can always look on the Corbis Web site (www.corbisimages.com) for a picture they want or have a Corbis researcher help them. If they need an image that hasn't been digitized, it can be defrosted and scanned in the mine. All of the written information that exists about the collection in card catalogs and logbooks will be in the digital database by the time of the move. So, "If we can find it now," Mr. Hannigan said, "we can find it then."

But maybe retrieving specific images is not the point. "I want to see everything," Ms. Buckland said. "I don't think Bill Gates understands the importance of originals." Maybe, she said, he is figuring that "as long as he keeps the reproduction rights, who cares about the objects?"

It is just the opposite, Mr. Wilhelm said. "I believe that thousands of years from now, Bill Gates will be remembered for having preserved — and made digitally accessible — a very important segment of our photographic history," he said.

Burial means different things to different people. To some it means preservation. To others it means death. "Conservators will think it's the greatest thing," Mr. Hannigan said. "Others will think Bill Gates locked up the collection and threw away the key."

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THE DIGITAL JOURNALIST.

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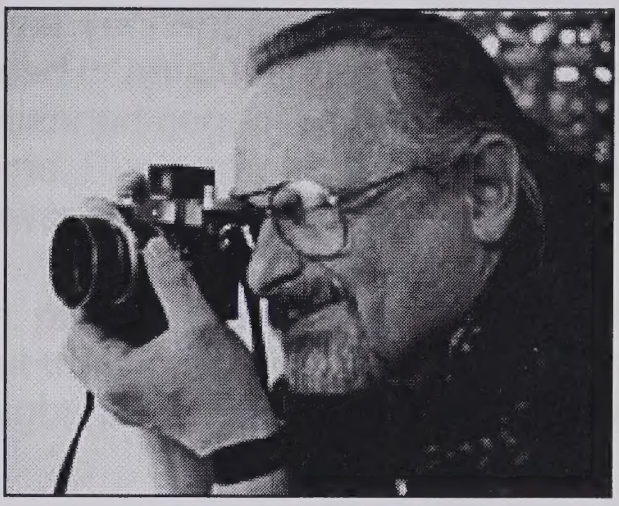
A3

Thrown Your Pictures in a Hole in the Ground

Musings on archiving and picture technology

by Greg Mironchuk



> From The New York Times - April 15, 2001 "A Century's Photo History Destined for Life in a Mine By SARAH BOXER The Bettmann archive, the quirky cache of pictures that Otto Bettmann sneaked out of Nazi Germany in two steamer trunks in 1935 and then built into an enormous collection of historical importance, will be sunk 220 feet down in a limestone mine situated 60 miles northeast of Pittsburgh, where it will be far from the reach of historians."

Corbis, the current owner of The Bettman Archive, which bought the entire back-stock catalogue of photographs from United Press International in the mid-eighties, is transferring the United States' largest archive of photographs from New York City to a secure and environmentally controlled underground facility in Pennsylvania.

It has "shut off" access to these files to archivists, picture editors, and photo researchers, save for the approximately 2% of the images which have already been scanned into Corbis' Electronic Database.

While this move is heralded by some as a neccessity to preserve the old, old film and prints, which have had little or no attention paid to their "archivability" in the decades that they have been in Bettman's New York offices... many are suspicious about the motives of Bill Gates... founder of Microsoft Corporation, and the sole owner of Corbis.

Is this an altruistic attempt to preserve the photographic history of The Modern World? Or is it a ploy to drive up the leasing price of images that Corbis has, itself, de-valued with its ill-conceived business and marketing plan?

In either case (and I have some VERY strong opinions as to which is the most signifigant factor in Gates' thinking), the subject of photographic archiving and the technologic evolution of News Photography, has come to the forefront of many photographer's, and photo editor's thinking...

To be perfectly honest... in this correspondent's most humble opinion... preservation, "archivability", and "quality" are no longer a concern to anyone, except to a few scattered guys like me.

To understand what I mean, it is neccessary to go back in time, and see HOW the

business has become what it is, today.

In the mid 80's, a guy named Bob Caspe, and an AP photo staffer (with an engineering degree from MIT) named David Tennenbaum invented the portable negative scanner. It was a big thing, housed in an aluminum Halliburton suitcase... but it allowed transmission of pictures from scanned negatives from "The Road"... stadiums, political conventions, hotel rooms. Photographers were no longer tied to getting film into a bureau, or their own newspaper.

Soon, the Leaf Scanner (as it was known, produced by Caspe's company, Leaf Systems) could scan color, and... at about that time, large retailers were pressuring newspapers to print color, so that they might run color ads for Christmas and Mother's Day.

Since the AP Daily Photo Wire was putting out a lot of color photos, and since newspapers wanted color content to guide readers to the ads... color photography in newspapers was off and running... so they all got scanners, and all started shooting color.

Scanners got smaller and faster, and photographers discovered that they didn't have to shoot slide film (slow, very finicky about exposure, and contrasty) to get color pictures. They could shoot the same film that Mom and Uncle Fred used in their cameras... Kodacolor color negative film. It came in 100 and 400 speed "flavors", was low in contrast, was very forgiving about exposure, and was easy to develop.

In about a year, pretty near ALL daily, and larger weekly 'papers... and all three major wire services... were shooting color negative film, exclusively. Then, there came... from the Far East... Fuji Film, with a superior product to Kodak's, and flavors of film with astronomical ASA speeds, 800 and 1600.

It was now faster, easier, and cheaper to use color negative film, rather than Black & White... and color pictures were All The Rage.

What's wrong with this picture?

What's wrong is... that the image on a color negative is made up entirely of DYE. Dye starts to deteriorate and evaporate, almost immediately. Black & White images are made up of metallic silver, and can last as long as the gelatin, that they are suspended in, will last.

So... we came to live in an age wherin virtually NONE of the newspictures (darned near everything in the 90's) will last 50 years, as Robert Capa's photo of the Normandy Beach Landing has (first published in LIFE, and 50 years later on the cover of Newsweek).

Worse yet... NOBODY CARES. I prefer to shoot B&W, because I'm an Old Fart, and I like it, and I'd like to leave my negatives to my son, to make some money off of, when I'm gone... but I can't sell a B&W picture to a newspaper or magazine to save my life. They Just Don't Want 'Em. To make a living, I pretty much HAVE to use film that will deteriorate as soon as I pull it out of the washwater.

Now... in the present... at most publications and at all the major wires, cameras shooting color film have been replaced by digital cameras, wherin images are

recorded as ephemeral electron scatter on a "media card", and the image is then translated into something viewable via a computer.

What's wrong with THIS picture?

Most images are magnetically recorded and saved onto disks, and hard drives. These recordings are sensitive to magnetic fields, and, while your computer is "on", the stuff on your drives is actively held in a field by the computer... if the power suddenly goes... so do the images.

Literally... guy bopping by a workstation with a sufficiently large Boom Box, or a nearby lightning strike, or a California Brownout can wipe ALL the images archived on a computer, or disk... and there's no "hard copy"... nothing to go back to, to get those images from.

Some images are archived to Compact Disks... but not all CD readers can read the writing of all CD writers... there are four generally used formats, and not all of them are readable in a "standard" CD player. Worse than that, in two or three years, DVD readers will have largely replaced CD readers in computers, and there will be MORE incompatability... and, who is to say that the SOFTWARE that we are using to make these images will last for any length of time?

There are a LOT of images that were "processed" on PhotoShop version 2.5 that are unreadable by people using PhotoShop version 6,0... and it appears that it will likely come to pass that PhotoShop v. 7++ won't read PhotoShop v. 3.0... there are a boatload of v. 3.0 PShop images, "out there" (and quite a few "in here", in the very Macintosh PowerBook that I am writing this on).

Sooooo... the photographic archiving picture is pretty dreadful.

What to do? One of the things that my company, PictureDesk International, is exploring is the archiving of digital image files on central Internet Servers. The theory is that BROWSERS... Netscape and Internet Explorer... are unlikely to change as radically as PhotoShop surely will... which means that access to the stored images is guaranteed (as well as anything can be) for a reasonably long time.

Quality is also an issue ... the overall quality of digital is "good enough"... but is "good enough" always Good Enough?

There are VERY expensive digital outfits that can surpass film in quality... but these are large-format devices, suitable only to Studio Work. The "35mm" digital cameras work OK for MOST things... but, at this year's Boston Marathon, the finish line pictures were shot... by The Boston Globe, Boston Herald, and AP photographers... on FILM. Why? Because the line is always strongly backlit, and is difficult to photograph on all but drearily overcast days.

Last year, Boston Globe Photographer John Bohn ate everyone's lunch at The Marathon Finishline, because he was the ONLY film shooter in that place, at that time. All the digital photos from The Finish Line stunk. His were super.

Digital is "iffy" in the dark, and "iffy" with a strong light within the image area. The need to moderate contrast has led to most shooters "filling in" the photos with a wink of flash from the camera. This is nice, but leads to all the photos from all the digital

photographers looking the same... all autofocus, all 17-35, all "strobe on a rope" high and to the left...

And... nothing is ever really sharp.

Newspictures now generally no longer exist as a "hard" negative or print... they exist as halftone seperations in USA Today, or in TIME, The Weekly News Magazine.

The sharpness of the image is is now determined by the printing screen in the publication... or by a 200 pixels-per-inch standard for newspaper images, a 300 pixels-per-inch standard for glossy-paper magazine images, or the 72 dpi monitors that we view the images on. Absolute Sharpness no longer has any relevence to a News Photographer.

Is this Good News, or is it Bad News?

As a photographer, I am primarily a documentarian, and a storyteller. I require every bit of detail that I can capture, and cram into a frame, to tell something about who or what is being photographed. The disappearence of Absolute Sharpness is a concern to me.

However, I am also an Old, Semi-Blind, Shakey guy.

I probably shouldn't complain....

Greg Mironchuk
gregm@world.std.com

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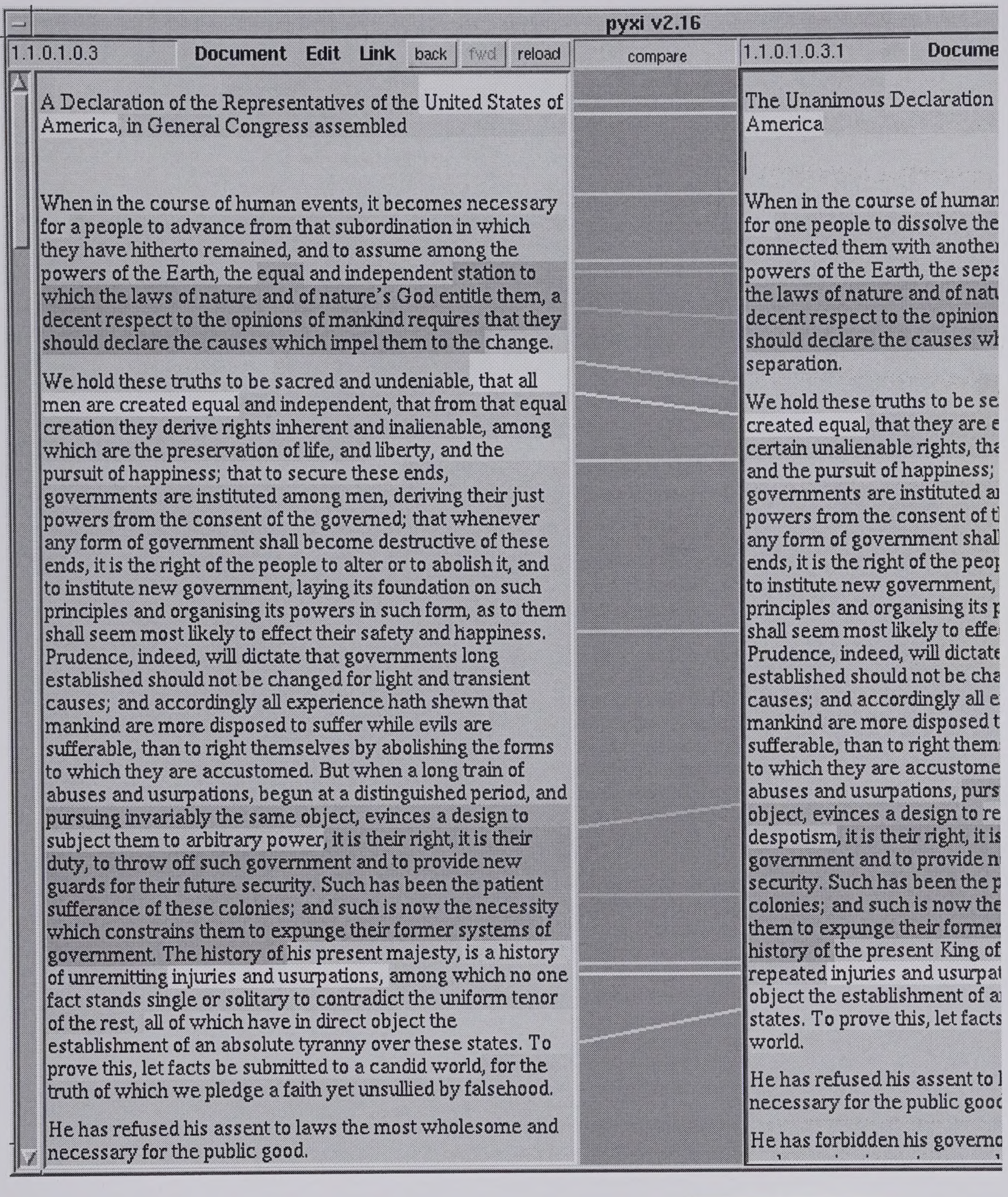

A Declaration of the Representatives of the United States of America, in General Congress assembled

When in the course of human events, it becomes necessary for a people to advance from that subordination in which they have hitherto remained, and to assume among the powers of the Earth, the equal and independent station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the change.

We hold these truths to be sacred and undeniable, that all men are created equal and independent, that from that equal creation they derive rights inherent and inalienable, among which are the preservation of life, and liberty, and the pursuit of happiness; that to secure these ends, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government shall become destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles and organising its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, begun at a distinguished period, and pursuing invariably the same object, evinces a design to subject them to arbitrary power, it is their right, it is their duty, to throw off such government and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to expunge their former systems of government. The history of his present majesty, is a history of unremitting injuries and usurpations, among which no one fact stands single or solitary to contradict the uniform tenor of the rest, all of which have in direct object the establishment of an absolute tyranny over these states. To prove this, let facts be submitted to a candid world, for the truth of which we pledge a faith yet unsullied by falsehood.

He has refused his assent to laws the most wholesome and necessary for the public good.

The Unanimous Declaration
America

When in the course of human
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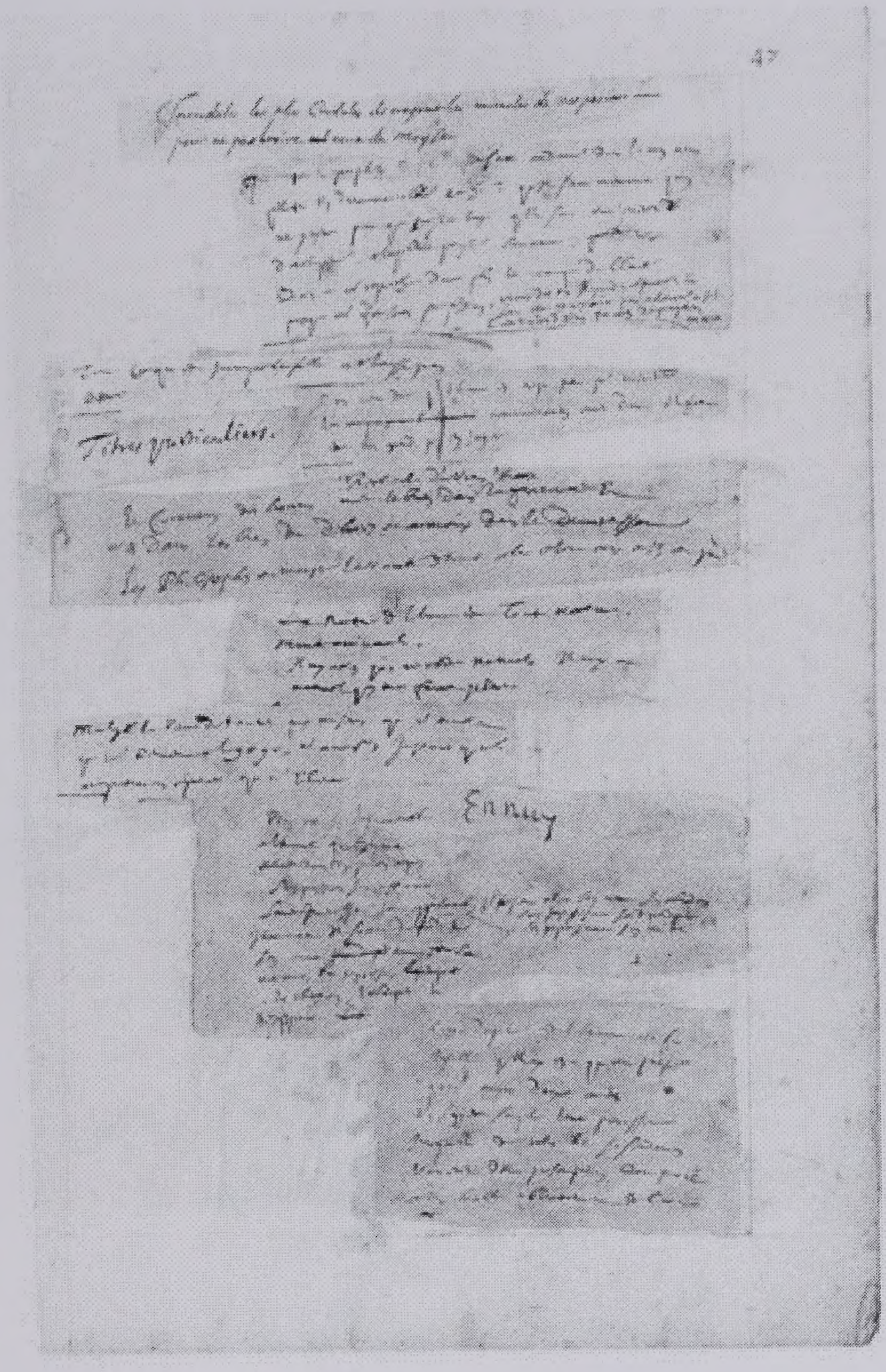

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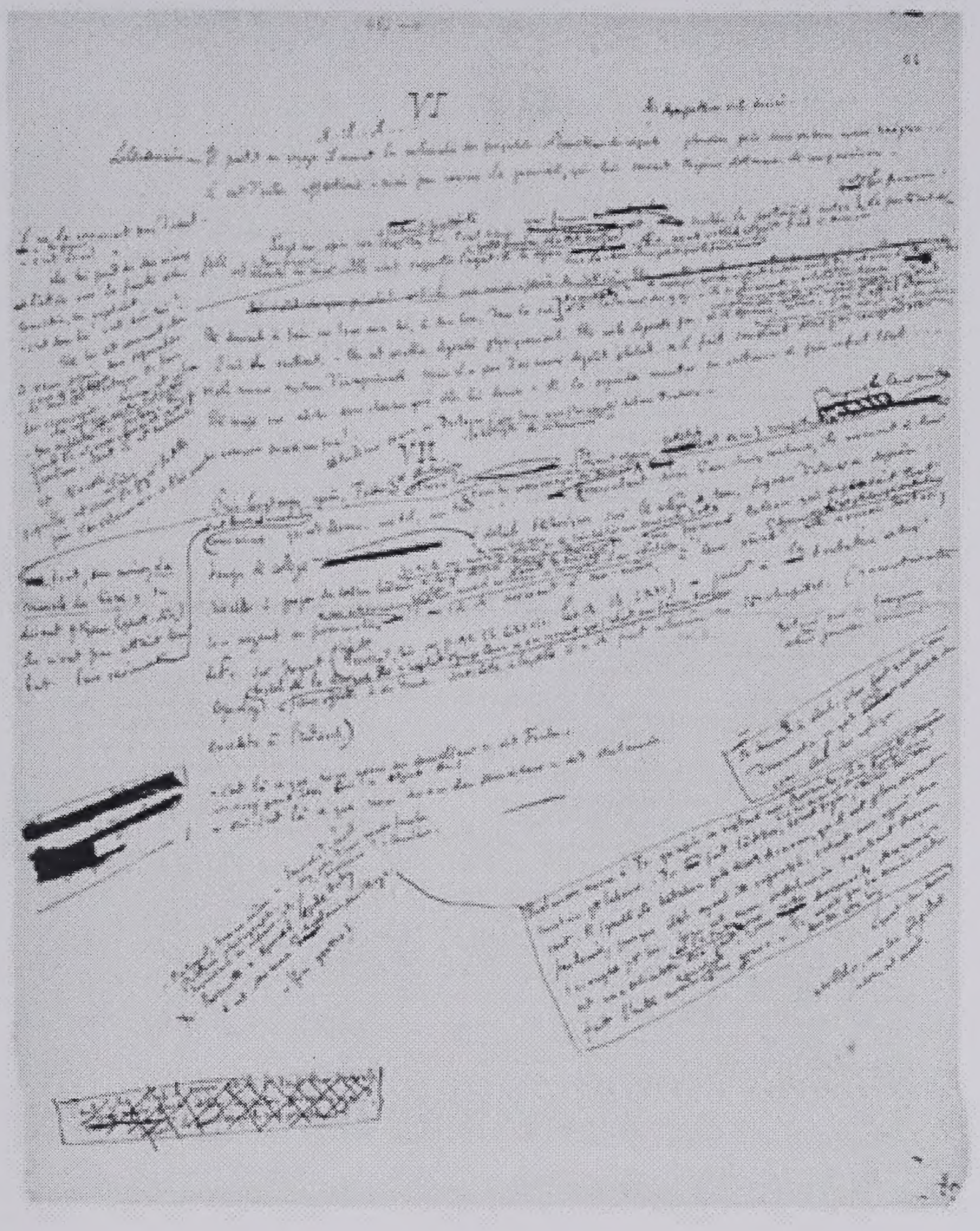

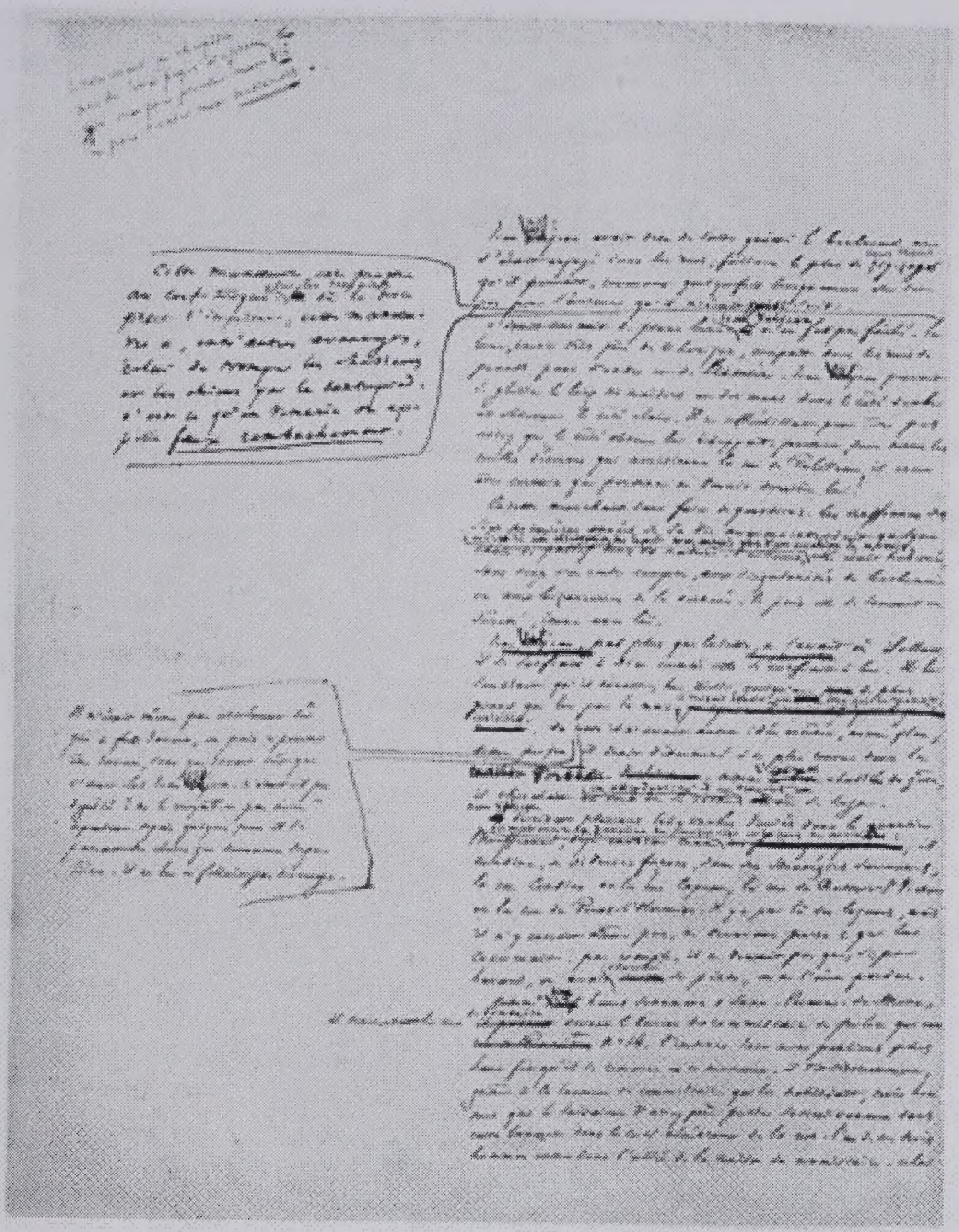

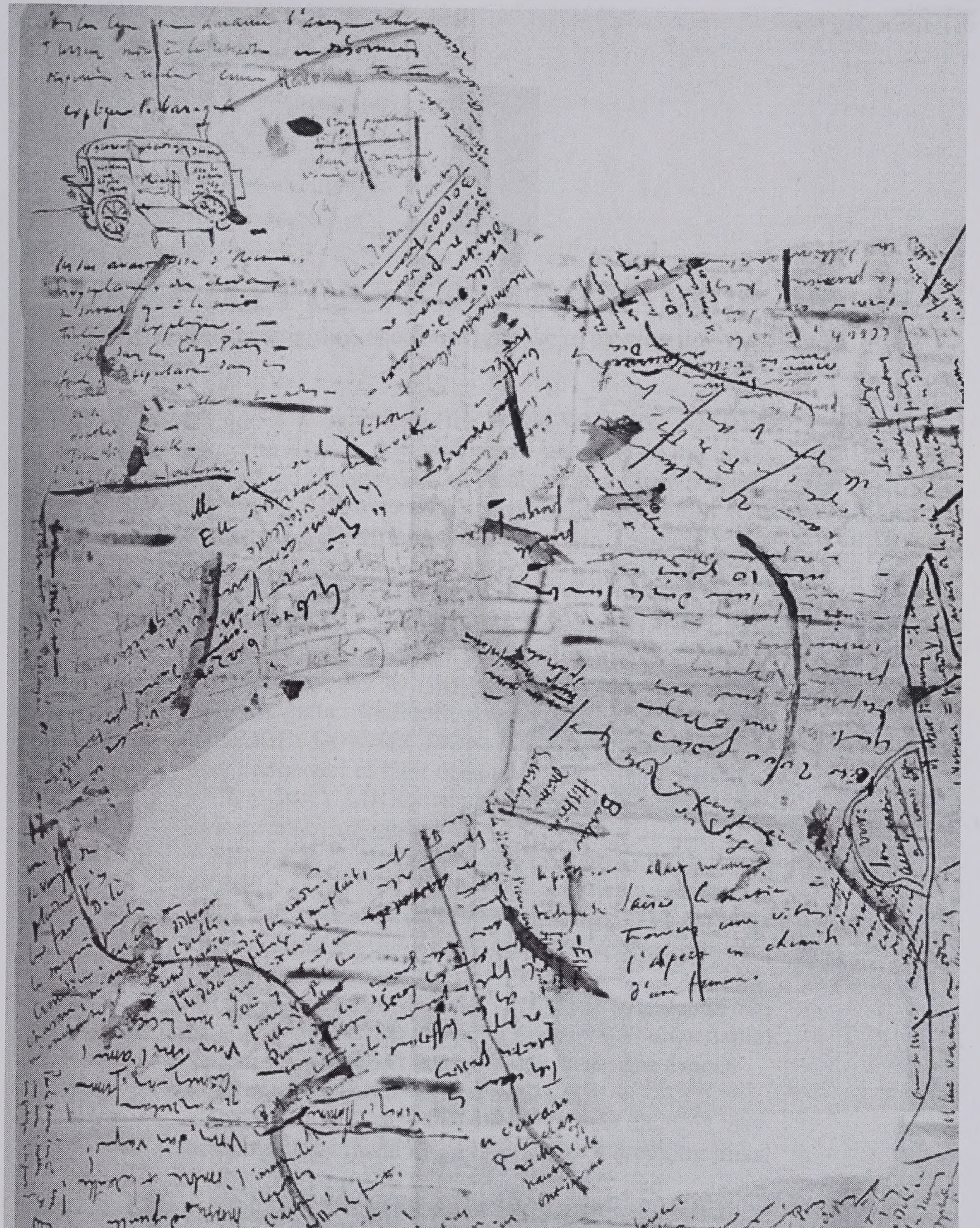

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- To Project Xanadu main page

DEEP HYPERTEXT: THE XANADU® MODEL

(After reading this, check out how we're moving it to the Web.)

Today's one-way hypertext-- the World Wide Web-- is far too shallow. The Xanadu project foresaw world-wide hypertext decades ago, and endeavored to create a much deeper system. The Web, however, took over with a very shallow structure. Our simple method, very different, allows--

- UNBREAKABLE LINKS.
- COPYRIGHT SIMPLIFICATION AND SOFTENING: by special permissions and methods, quotations of any size may be used by anyone and mixed together frictionlessly.
- ORIGIN CONNECTION: All quotations and excerpts stay connected to their original.
- TWO-WAY LINKS: anyone may publish connected comments to any page.
- SIDE-BY-SIDE INTERCOMPARISON OF CONNECTED DOCUMENTS-- showing two-way links, differences between versions, origins of contexts. (For a simple working demonstration, see our new free CosmicBook(tm) reader.)
- DEEP VERSION MANAGEMENT: documents may be changed incrementally (with each version available); versions may branch; authors may easily see exact differences between versions.
- INCREMENTAL PUBLISHING: new changes may be continually made by authors without breaking links.

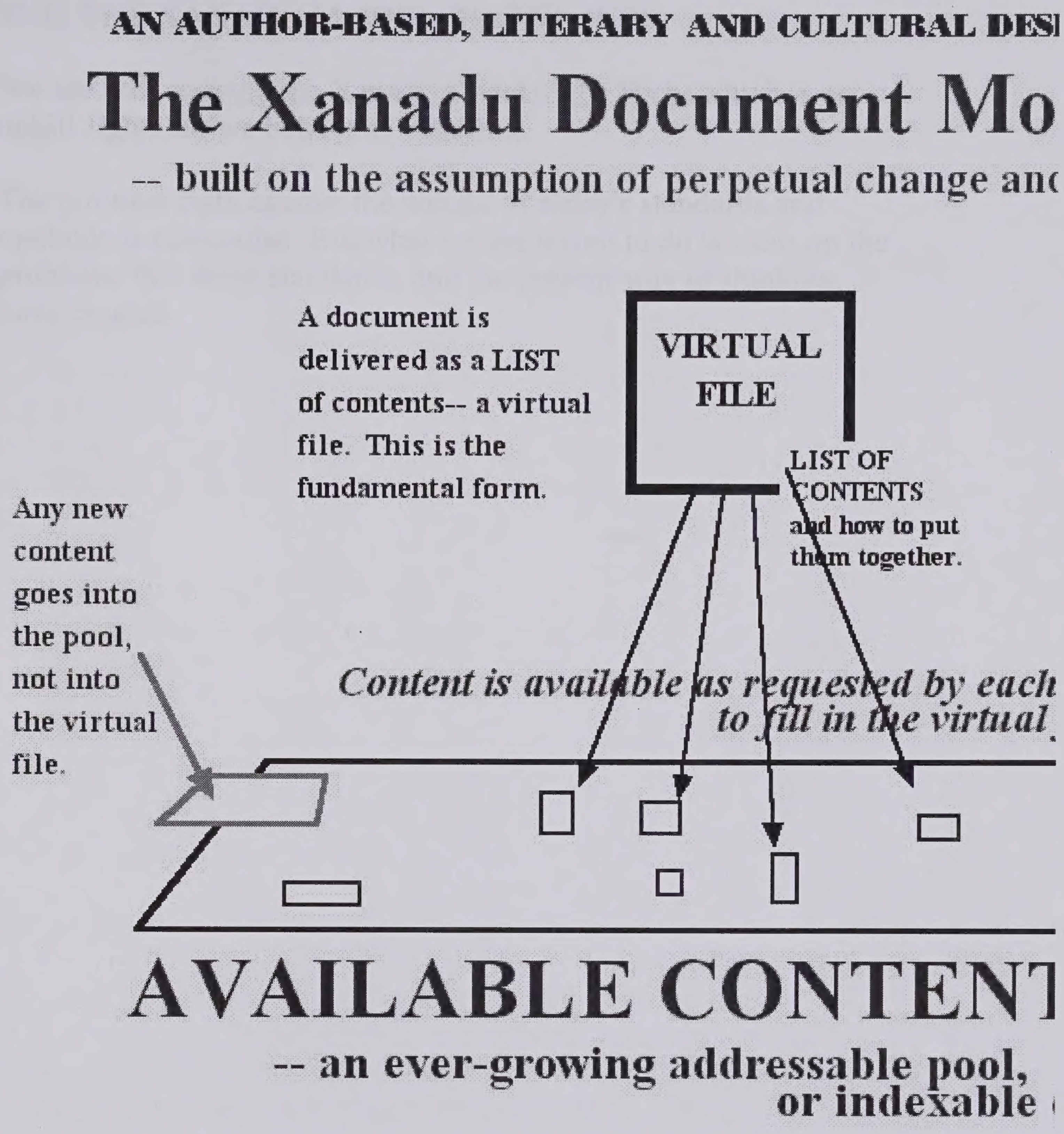
D

How can this be? Very simple, but very different.

THE XANADU MODEL

The Xanadu model has always been very simple: make content available with certain permissions; then distribute and maintain documents simply as lists of these contents, to be filled in by the browser (in the same way that browsers now fill in GIFs). This list

of contents is effectively a virtual file of contents to be sent for and how to put them together.



AN AUTHOR-BASED, LITERARY AND CULTURAL DESI

The Xanadu Document Mo

-- built on the assumption of perpetual change anc

A document is delivered as a LIST of contents-- a virtual file. This is the fundamental form.

Any new content goes into the pool, not into the virtual file.

Content is available as requested by each to fill in the virtual

AVAILABLE CONTENT

-- an ever-growing addressable pool, or indexable

This means

- everyone can re-use all content virtually, simply by listing the desired content.
- Since links are between the addresses of these contents, links are intrinsically bidirectional, may be made by everyone, and may overlap in vast numbers.
- Since the original address of content is known, its original context may be obtained.

We will not go into further details here. These matters are written up at length in various places, e.g. the recent Xanadu technical summary for the ACM.

The Xanadu copyright model-- now called "transcopyright"-- takes a little more explaining.

MOVING THE XANADU MODEL TO THE WEB

We are now moving the Xanadu model to the Web, which is an uphill fight, but we believe it's worth it.

The political fight against the weight of today's standards and methods is enormous. But what we are trying to do is clear up the problems that these standards, and the present way of thinking, have created.

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To Project Xanadu main page

THE NEW XANADU® STRUCTURE FOR THE WEB

Today's one-way hypertext-- the World Wide Web-- is far too shallow. The Xanadu project foresaw world-wide hypertext and has always endeavored to create a much deeper system. The Web, however, took over with a very shallow structure. Our simple, but very different structure-- for details see "The Xanadu Model"-- allows--

- UNBREAKABLE LINKS.
- COPYRIGHT SIMPLIFICATION AND SOFTENING.
- ORIGIN CONNECTION.
- TWO-WAY LINKS.
- SIDE-SIDE INTERCOMPARISON.
- DEEP VERSION MANAGEMENT.
- INCREMENTAL PUBLISHING.

E1

How can this be? Very simple, but very different.

The Xanadu model has always been very simple: make content available with certain permissions; then distribute and maintain documents simply as lists of these contents, to be filled in by the browser (in the same way that browsers now fill in GIFs).

Since the advent of the Web, our last several years have been concerned with figuring out how to move these concepts to the very different standards environment that the Web has imposed.

One new design, underway in collaboration with David Durand, is now being written up by him. It is unrelated to the previous Xanadu code. (Further details will be presented at the HT01 Hypertext Conference in Denmark, August 2001.)

The new design consists of:

- A new file type for virtual content (tentatively called .VLIT, Virtual Literary Format)
- Servers delivering portions on request (using existing

protocols)
- Editors for the .VLIT file
- (Later) Browser plug-ins for intercomparing .VLIT files, showing their differences side by side.

The Xanadu copyright model-- now called "transcopyright"-- takes a little more explaining.

The political fight against the weight of today's standards and methods is enormous. But what we are trying to do is clear up the problems that these standards, and the present way of thinking, have created.

-

xuVLfmt D5

A VIRTUAL LITERARY FORMAT: Putting Xanadu Structure into the Web Browser

01.07.15

Theodor Holm Nelson
Keio University, Southampton University and Project Xanadu

(was second half of "Deeper Cosmology, Deeper Documents", nnxu.d4)

E2

Project Xanadu, widely misunderstood, has always been about electronic documents with--
- 2-way links - visible flow of content among documents and versions, especially showing the differences among versions and the origins of quotations and excerpts; - frictionless re-use of content;
- a clean copyright solution.

The specifics of the Xanadu model are extremely simple.

First we establish a Content Layer-- a level of
- cleanly quotable content (no internal markup-- keep it on the side),
- stable addressability (divorced from absolute locations),
- long-term availability-- a serious and credible promise backed up with appropriate mechanisms.

All new content goes into this content layer, not into the virtual documents or versions themselves.

The rest is very straightforward.
- DOCUMENTS (more properly, Virtual Versions) are distributed in virtual form, as lists of acquistion pointers to this content.
- LINKS are between elements in this content layer. Thus a link may be traced (by its addresses) from any instance of content on one side of the link to content on the other side; and in principle to any instance of that content on the other side.
- TRANSCLUSIONS (recognizable identities between contents of documents and
versions, showing origins) are recognized at the system level by identities of content addresses.
- VERSIONING is in principle easily managed: since a version is a list of content, any two versions may be compared by the addresses of their contents to find their hereditary differences (not misled by retyping). Version-intensive occupations, like law, government and movies, constantly need to find differences and origins among versions. Many endeavors require the maintenance of conjoined parallel versions for different audiences. Existing tools are totally irrelevant.

- GROUPWARE is clarified by the exact identifiability of each person's contributions, and the easy simultaneous maintenance of alternative conjoined versions for comparison and emphasis.
- COPYRIGHT: knowing that copyright would not go away, we proposed to make
content re-usable and mixable. Our clean copyright model is based on the sale of fragments and the right to use them virtually in new contexts. Micropayments are proportional to downloaded contents (royalty x quantity). This checksums and is manifestly fair.

That is the Xanadu model as we have worked on it for decades. Because it is so different from the conventional approaches, no implementations have been successful to date, though the 1988-92 designs (especially by Roger Gregory, Mark Miller and Eric Drexler) were brilliant.

For nearly the last decade I have worked to adapt this model to the Internet. Recently, David Durand and I have come up with a new proposed format on this model that will be intercompatible with one-way HTML links, though in principle creating new islands of bidirectional connection (both links and transclusions).

This format (tentatively called VLIT, Virtual Literary Format) will be presented here. It uses less intrusive forms of XML and XLINK to specify contents to be brought in and marked up. It requires both server scripting and on-board browser scripting within the file, since it must outwit the mechanisms that were designed from an opposite mentality. It also needs special editors and will benefit from browser plug-ins and a deep caching mechanism for purchased content.

This endeavor is considerably helped by the assumption that the issue of cleanly re-usable stabilized content-- content which is markup-free, delocalized and promised-- may be separated and handled by a number of alternative parallel means.

These ideas may be disconcerting to those who have steeped themselves in today's special effects. I believe it will be very good news for authors, editors, and those concerned with the integrity, continuity and flow of content, and with the usability of copyrighted material.

Theodor Holm Nelson
Project Professor, Keio University SFC Campus, Fujisawa, Japan
• e-mail: ted@xanadu.net • world-wide fax 1/415/332-0136
• http://www.sfc.keio.ac.jp/~ted/ • http://www.xanadu.net
• Coordinates in USA Tel. 415/ 331-4422

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To Project Xanadu main page

TRANSCOPYRIGHT FOR THE WEB

A clean legal and technical system for re-using on-line content

The Web has finally discovered the copyright issue, but still at a naive level.

The excitement over Napster has been about the right to download and save content in whole files and chunks. This does not even begin to address the much deeper issue of how we can sensibly re-use content among on-line documents.

For scholarship, for understanding, and for appreciation, we need to be able to quote things in large quantity, in open republication--but no one has seen the obvious path, which has always been the Xanadu model.

Never mind about the Napster-style thieving by night. The Xanadu project proposes an honest method that can be used in the open by people with day jobs and supported openly by ethical service providers.

F1

NOT ALL CONTENT WILL BE FREE

Lots of content will be free. But lots of other content will cost money; many publishers are seeing to that, and the issue is how to live with these relationships cleanly.

How can we live and work in this real world? How can we be allowed to make detailed and connected comments? (For a sample of how connected comments should work, try our free CosmicBook(tm) reader.)

HOW WE CAN RE-USE AND MIX CONTENTS

Here is the fundamental objective of the transcopyright system:

TO BE ABLE TO MIX CONTENTS IN ANY
QUANTITY FROM ALL SOURCES, FOR
COMMENT AND UNDERSTANDING, WHETHER

THOSE SOURCES COST MONEY OR NOT.

Many people complain about that fact that this is not now possible, but want the laws to go away, which they won't. We believe we have a uniquely beneficial method.

THE XANADU MODEL

The Xanadu model has always been very simple: make content available with certain permissions; then distribute and maintain documents simply as lists of these contents. The browser then obtains the contents separately.

This means (in principle) that everyone can re-use all contents. The problem is in the details; what follows is a clean and consistent set of details.

THE XANADU MODEL AND TRANSCOPYRIGHT

Here's how this can work on the Web with our new Web formats. (It may sound complex, but it is no more complex than the World Wide Web today-- just very different.)

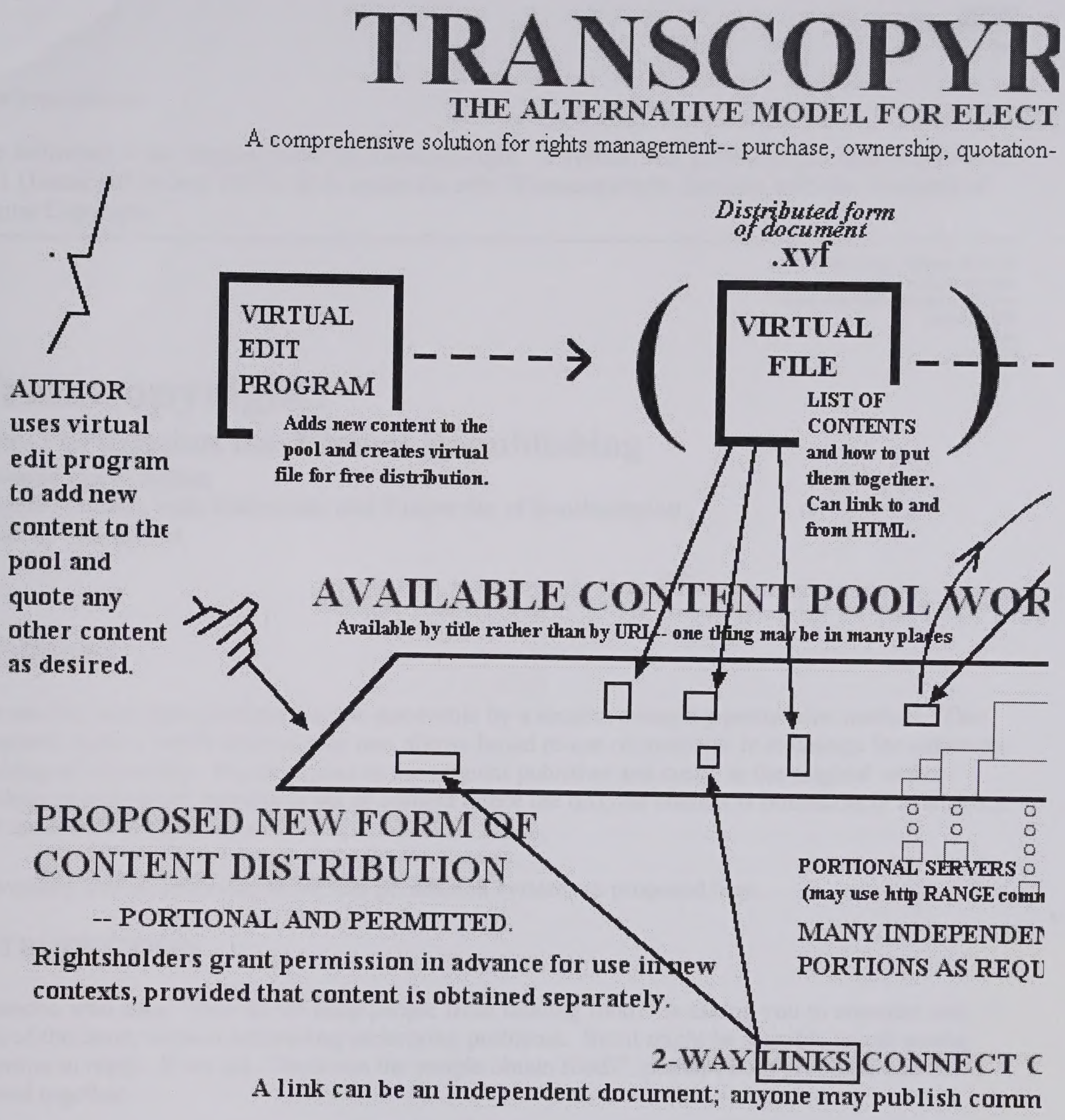
The transcopyright system is this. As in the Xanadu model:

- a virtual format, listing the contents;
- an editing system that manages this virtual format;
- proportional delivery on request;

And in addition:

- a permission system by rightsholders in advance (transcopyright permission-- see original article and as published);
- for those contents which cost money, a proportional micropayment system (overlay or gateway micropayment);
- a caching method for content which has already been acquired (Deep Cache).

The following picture ties it all together. It may look complex, but that's because we don't have time to make a simpler diagram :)



TRANSCOPYR

THE ALTERNATIVE MODEL FOR ELECT

A comprehensive solution for rights management-- purchase, ownership, quotation-

AUTHOR uses virtual edit program to add new content to the pool and quote any other content as desired.

PROPOSED NEW FORM OF CONTENT DISTRIBUTION

-- PORTIONAL AND PERMITTED.

Rightsholders grant permission in advance for use in new contexts, provided that content is obtained separately.

2-WAY LINKS CONNECT C

A link can be an independent document; anyone may publish comm

VIRTUAL EDIT PROGRAM
Adds new content to the pool and creates virtual file for free distribution.
Distributed form of document
.xvf
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To Ted Nelson Home Page

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The following is the original paper on transcopyright. A version was printed in the *Educom Review*, 32:1 (January/February 1997), 32-5, under the title "Transcopyright: Dealing with the Dilemma of Digital Copyright."

Date of this cleanup: 98.10.14.
Only change: bib.item.
Some of original emphases still lost.
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Transcopyright:

Pre-Permission for Virtual Republishing

Theodor Holm Nelson
Project Xanadu, Keio University and University of Southampton
e-mail ted@xanadu.net

SUMMARY

The on-line copyright problem may be resolvable by a simple, sweeping permission method. This proposed system, which anyone may use, allows broad re-use of materials in exchange for automatic tracking of ownership. Payment goes to the original publisher and credit to the original author. Nothing is misquoted, nothing is out of context (since the original context is immediately available), and users are not spied upon.

A wording and an abbreviation for this permission system are proposed here.

INTRODUCTION

Someone who asks, "How do we keep people from stealing food?" is asking you to consider only his side of the issue, without addressing underlying problems. But it might be sensible to ask another question in reply. If we ask, "How can the people obtain food?", perhaps both problems can be solved together.

That is how I see the issue of copyright in digital media. Those who merely ask, "How do we prevent copyright infringement?" are only asking the first question without addressing the second. There is a hunger for the re-use of media. If we can find a legitimate way to feed this hunger, then perhaps the stealing will not be necessary.

Today's central controversy seems to be the question of how to manage copyright and royalty on the sale of digital content.

The standard question has been, "How do we prevent infringement?" If we re-frame the question as "How can we allow re-use?", the solution may be simpler and more powerful than everyone thinks, with benefits for everyone.

This reformulates an idea which occurred to the author in the fall of 1960, and which since then has been an implicit part of the Xanadu Project (1), an ambitious system of hypermedia publishing servers with deep version management. Because the project has been controversial and beset with

difficulties, our fundamental copyright proposal was not understood. And because this method was embedded in the software that had been designed for the Xanadu project, it was not recognized or expounded as a separate legal permission doctrine.

In this paper, we now separate that copyright method from its software history, and present it as a method anyone can use. It is a legal permission doctrine with far-reaching consequences, whose benefits may be considerable.

THE OBJECTIVE

From the beginning, the objective of Project Xanadu was to facilitate a new kind of literature: a new populist medium, a many-to-many publishing system, not centralized in editorial and publishing companies, but open to anyone. It was intended to create a new kind of freedom of the press, and make possible a deeper understanding of published materials (2).

But this would not mean simply electronic availability of closed documents; we would also need to re-use existing materials, and the computer could help keep this re-use orderly (and do so without spying on users).

The idea was to preserve integrity, copyright and royalty for digital materials, yet allow everyone freely to re-use these materials, which would retain their identity at all times. By allowing everyone to republish all materials, this would effectively define a new system of fluid, digital transmedia, with universal freedom of re-use and visualization. All different republications could in principle be viewed side-by-side by the user, thus leading to greater understanding of the material and of the points of view of the different documents, their authors and republishers.

The scheme is simple: under this arrangement, everyone is free to republish digital materials virtually, as quotations, anthologies and collages, provided that the republication is virtual: that is, provided that the republisher only provides instructions for acquisiton and assembly of the parts, and each copy of previously-published bytes is separately purchased from the original publisher(s) at the time of delivery. A republisher only distributes pointers showing how to obtain the material, and in what new context(s) to place the material; each recipient buys these materials independently.

This method provides each receiving party with a properly-owned, independent copy of the materials, all purchased anew from the original publisher. What may be just as important, it provides incentives for participation and a method for honest re-use in a system from which all benefit.

A PERMISSION DOCTRINE

What is proposed here turns out actually to be, at its center, a permission doctrine. A new permission doctrine may be easily added to our culture; a variety of permission doctrines are already popular, such as "shareware" and "all rights reserved, except that churches may reprint freely."

In this proposed permission doctrine, the copyright holder gives permission for republication, PROVIDED THAT the material is sent to users only as an address for the material being republished, indicating what material is to be included in what new context, and inviting the recipient to purchase the content bytes anew from their present publisher. When a recipient purchases material, the material is sent with identifiers as to its origin; and the user has software enabling these identifiers to be kept. This has a number of benefits: (1) the user knows the origin; (2) this identification can be part of a proof of purchase; (3) in principle, any recipient may republish in the same fashion, ad infinitum.

LONG FORM PERMISSION

To allow this, the copyright holder must therefore make a statement like the following. (Note that I am still tinkering with the provisions and wording.)

"Permission is granted to all parties in the universe to re-publish the bytes of these materials virtually in new on-line contexts, provided (1) that such virtual republication consists of transmitting only a purchase address for bytes to be included in a particular new context; and provided (2) that the present publisher is notified of any such virtual republication."

This may be adequate to achieve the desired result, as we will consider below. It also leaves room for a number of possible variations.

IRONICALLY SIMPLE

This may seem over-simple, when mighty technical and legislative solutions are being sought by so many parties. But it shifts the ground of the issue.

The new ground becomes the issue of CONTEXT RELINQUISHMENT-- the publisher's willingness to allow the material to be used in unpredictable contexts, in return for royalty, credit, and the immediate availability of the original contexts for further purchase, inspection and comparison.

This is a tradeoff. We expect publishers-- especially small, non-traditional publishers and self-publishing individuals-- to be invigorated by the notion of their materials being available for universal sale and re-use, to their benefit. More traditional publishers and authors may hesitate, not recognizing that all the traditional objectives may be satisfied by this system.

IMPLIED ASPECTS

Implied in this method are certain other aspects of implementation. For instance, the user must be given a receipt for each portion purchased, so that the received materials may be proved a legitimate copy. A survivable memorandum of origin (the address from which purchased) must also accompany the repurchased materials, making virtual republication possible once again (by the new recipient). And the republisher must notify the original publisher of the republication, so that these re-uses may be seen.

SUPPORTING SOFTWARE ASPECTS

This permission doctrine has certain minimal requirements for supporting software. Certain unusual software features are required:

Server-side software: The server program should have the ability to sell materials in small amounts, ideally at a fixed price per byte, delivering the materials with a receipt and identity notification.

Client-side software: Certain detailed features of an unusual nature are required in the user's programs.

1. Viewer program with purchase methods. Any recipient must have a viewer program ("client software") which has methods for purchasing the required bytes, and which retains the identity of bytes purchased.

2. Editing program which retains identities of portions. Any republisher must have an editing

program which retains the original identity and addresses of the edited materials, even as they become cut down (or re-expanded by additional purchases from the original).

3. Stripping program. After an author has finished creating a document which is to include republished material, a special stripping program (or feature) must then prepare the document for skeleton transmission, stripping out the actual bytes and substituting the original addresses in the necessary format for their repurchase.

OWNERSHIP OF EACH FINAL COPY

The recipient who purchases the suggested materials owns a final copy, like any book, each portion legally purchased. Even if the materials are later withdrawn from sale, each copy already acquired in this way retains itsownership status as the possession of the recipient.

COMPATIBILITY, INTEROPERABILITY

Note that any party may offer transcopyright; and note that different variations of this arrangement, with different details of availability, may be mixed and matched in a given document (see below). Regardless of such variations, a legitimate mixed copy is still owned by the final recipient.

THE PROPOSED FORMAT AND ITS LEGAL STATUS

I propound for this permission system an extremely simple presentational format. A publisher signifies participation by the following notice, in the place of the usual copyright notice:
Trans(c)(year)(name)

For example,

Trans(c)1995 Irving Snerd

This is a shorthand form of the long-form permission stated earlier, so that the publisher is spared having to include it.

Some distribution agency or availability scheme should also be specified by the transcopyright grantor, as, for example:
Trans(c)1995 Irving Snerd; administered Dun & Bradstreet.

or

Ziff-Davis Trans(c)1995 Irving Snerd.

Either of these notifications tells all parties, in condensed form, (1) that copyright is claimed; (2) that transcopyright permission is granted, and (3)
where the materials may be bought.

It will be noted that the traditional copyright notice
(c)1995 Irving Snerd

is FULLY CONTAINED within the transcopyright notice, and so is still present.

However, note also that this traditional copyright notice no longer has its former force in law, since by today's law an author now establishes copyright automatically by creating a work; so the copyright notice is now regarded as being a courtesy and a convenience. Thus we are offering the transcopyright permission as a further courtesy, so that all parties will know how they may republish.

By what authority is this a shorthand of the longer version? I hereby DECLARE it to be such a

shorthand form, just as the terms "shareware" and "copyleft," declared by Bob Wallace and Richard Stallman respectively, have come to represent their respective permission doctrines, both now widely accepted and used. If others use the transcopyright notification with the intent given here, it will be recognized in law (like shareware and copyleft) as being synonymous with the longer permission notice.

VARIATIONS NOT COVERED; DIFFERENT JURISDICTIONS

This arrangement is for on-line screen viewing and keepage of digital data, not for paper or other solid media.

A number of issues are not handled by this arrangement. These include byte modification (such as morphing, bytewise graphical operations, and merged re-use of audio samples into a fused, mixed, inseparable recording). It does not involve printout. It does not cover site licensing for multiple users. It does not include model releases, talent releases, or other forms of permission not strictly part of copyright. It does not state how long materials will be offered for sale.

Who settles these details? This is within the scope of variation of the idea: different forms of transcopyright may be offered by different parties-- individuals, companies, or other administrations. Any party offering transcopyright may bundle different kinds of permission into their own systems. (For instance, the contracts of Project Xanadu will have specific clauses with respect to length of availability, paper printout and site licensing.)

ENFORCEMENT AND BENEFITS

This system is not automatically enforced, but neither is any other feasible electronic copyright system. It is no more or less enforceable than any other. The fact that it defines a convenient method for honest behavior, satisfying principal objectives of both publisher and republisher-- no longer "infringer," but honest participant-- is a strong argument in its favor.

ACKNOWLEDGMENT

My especial thanks to Robert W. Fiddler, Esq., of Great Neck, N.Y. for over twenty-five years of friendship, generous legal tutoring and delightful banter that have helped shape these ideas; but any errors, misunderstandings or improprieties are my own.

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2. Nelson, Theodor Holm, "Literature Unified by Transclusion." *Communications of the ACM*, 1995.

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To Ted Nelson Home Page

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THE HYPERCOIN(tm) SYSTEM
Executive Summary

The HyperCoin system is an electronic payment system, but very different from the others. HyperCoin has been designed for the streamlined sale of media content on-line. It will automatically purchase separate parts of a compound document, so the document appears seamless to the purchaser. HyperCoin is especially suitable for use with transcopyrighted materials and transpublishing servers.

The HyperCoin system has been designed as a populist system, so that millions of people can be buyers and sellers at the same time. This facilitates an egalitarian model of free speech and publication, where all voices become equally accessible.

HyperCoin has especially been designed to support transpublication and transcopyright, so that different pieces of a Web page (for example) may be automatically purchased and assembled into a finished literary presentation without interrupting or confusing the experience or annoying the user.

Other electronic payment systems mimic checking and banking methods. This means the user must "sign" and "authorize" individual payments. This is completely unsuitable for selling small amounts of media content on-line. For payments of under one-tenth of a cent (or under some other threshold chosen by the user), such conventional procedures are far too cumbersome.

This mean, at the technical level, that the system has been set up --

- for selling FRACTIONS OF A PAGE, at very low prices;
- to be INTERPOSABLE — without moving existing materials, sliding in a purchasing mechanism and a price;
- to be INVISIBLE AT THE USER'S OPTION — user may set a threshold below which the transaction is automatic and unseen;
- to BEHAVE LIKE OTHER PAYMENT SYSTEMS IF REQUIRED;
- to be UPGRADED TO COMPLETE ANONYMITY. (The current prototype keeps named accounts like ordinary banking systems, but that is not required.)

The overall objectives are of course those of Project Xanadu-- to make documents connectable sideways and reusable without red tape.

Project Xanadu(R) 3020 Bridgeway #295, Sausalito CA 94965
Tel. 415/331-4422 Fax 415/332-0136
emails: ted@xanadu.net, marlene@xanadu.net

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To Ted Nelson Home Page

Xanalogical Structure, Needed Now More than Ever: Parallel Documents, Deep Links to Content, Deep Versioning and Deep Re-Use

Theodor Holm Nelson, Project Xanadu* and Keio University

* "Xanadu" is a registered trademark; "xanalogical structure" is intended as a related generic (non-trademark) for general use.

SUMMARY

Project Xanadu, the original hypertext project, is often misunderstood as an attempt to create the World Wide Web.

It has always been much more ambitious, proposing an entire form of literature where links do not break as versions change; where documents may be closely compared side by side and closely annotated; where it is possible to see the origins of every quotation; and in which there is a valid copyright system-- a literary, legal and business arrangement-- for frictionless, non-negotiated quotation at any time and in any amount. The Web trivialized this original Xanadu model, vastly but incorrectly simplifying these problems to a world of fragile ever-breaking one-way links, with no recognition of change or copyright, and no support for multiple versions or principled re-use. Fonts and glitz, rather than content connective structure, prevail.

Serious electronic literature (for scholarship, detailed controversy and detailed collaboration) must support bidirectional and profuse links, which cannot be embedded; and must offer facilities for easily tracking re-use on a principled basis among versions and quotations.

Xanalogical literary structure is a unique symmetrical connective system for text (and other separable media elements), with two complementary forms of connection that achieve these functions-- survivable deep linkage (content links) and recognizable, visible re-use (transclusion). Both of these are easily implemented by a document model using content lists which reference stabilized media.

This system of literary structure offers uniquely integrated methods for version management, side-by-side comparison and visualizable re-use, which lead to a radically beneficial and principled copyright system (endorsed in principle by the ACM). Though dauntingly far from the standards which have presently caught on, this design is still valid and may yet find a place in the evolving Internet universe.

XANADU HISTORY AND PHILOSOPHY

etc.

01.10.15

discours
et communiqués

Reverso

Ted Nelson, créateur du terme « hypertexte » reçu officier dans l'ordre des Arts et Lettres

28 février 2001

Catherine Tasca remettra à Ted Nelson les insignes d'officier des Arts et Lettres, à l'occasion de la Fête de l'Internet, le samedi 3 mars à 15 heures à la Cité des sciences et de l'industrie lors du Forum : « *L'Internet : place à la création* » (espace Explora).

Dès les années soixante, alors qu'il était étudiant à Harvard, Ted Nelson eut l'intuition visionnaire d'un système permettant aux écrivains de réviser et de comparer leurs travaux. Il a ainsi conçu le projet d'un logiciel qui puisse relier tous les textes entre eux afin de constituer une bibliothèque universelle interconnectée : Xanadu. Il a notamment inventé le terme d'hypertexte.

Ted Nelson exerce une grande influence sur l'évolution des systèmes hypertextuels. Certains voient dans le World Wide Web une première matérialisation de son rêve. Des textes de Ted Nelson traduits en français sont disponibles sur le site du ministère de la culture et de la communication : www.culture.fr

CONTACT PRESSE : Sophie Bazerolle 01 40 15 81 96

[***Discours et communiqués***]

01.10.15

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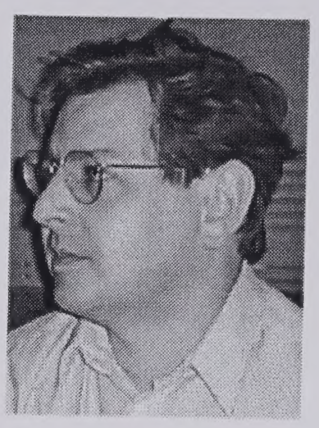

Pierre de la Coste
Ecrivain hypertexte

Adminet France > Librairie > Auteurs > **Pierre de la Coste**

Son site : Mélusine

Les chroniques de Mélusine, tous les jeudis

Oeuvres :

- **La Ville** - poème
- **Qui veut tuer Fred Forest ?**
  Editions 00h00
    - Version papier
    - Version électronique
- Le livre sans page

Sur le web :

- Club des poètes
- Interview de Pierre de la Coste [00h00.com]
- Et Ted Nelson créa l'hypertexte... par Pierre de la Coste [Fondation La Poste]

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Et Ted Nelson créa l'hypertexte...

par Pierre de la Coste

édition du 16 mai 2001

Qui a inventé l'hypertexte ? Dieu (La Bible) ou Ted Nelson (Xanadu) ? Nous penchons plutôt pour la première hypothèse. Mais le problème, avec Dieu, est qu'il faut prouver son existence. Tandis qu'il suffisait de s'assurer de l'existence de Ted Nelson, en rencontrant ce personnage aussi mythique qu'inconnu, à la dernière fête de l'Internet dont il était l'invité vedette, les 2, 3 et 4 mars 2001, à Paris.

Le personnage n'a pas déçu. Grand, le regard impérieux, le verbe (anglais) haut, charismatique, Theodor Holm Nelson, 64 ans, a conquis tous les auditoires. De Catherine Tasca, Ministre de la Culture, qui lui remit les insignes d'officier des Arts et Lettres et le reçut longuement, aux universitaires spécialistes des nouvelles technologies, en passant par le public jeune et mélangé de la Cité des sciences, les chefs d'entreprise du Club de l'Arche et les fonctionnaires et députés européens, tout le monde l'a écouté, en essayant de le comprendre. Look déconcertant d'intellectuel contestataire américain, toujours coiffé d'un béret basque et chaussé de baskets, même sous les lambris ministériels, Ted Nelson électrise, convainc et séduit, en assénant partout la même thématique et les mêmes concepts, sous de multiples angles : Voilà ce qu'est le projet hypertexte originel. Voilà ce que vous croyez qu'il est et qu'il n'est pas. Voici ce qu'il sera si l'on m'écoute.

Théoricien incontesté de

Envoyer
cet article
à un ami

- Le site du projet originel de l'hypertexte. Un historique, des résumés des textes fondateurs, et l'actualité des travaux de Nelson "Le nouveau modèle Xanadu pour le web " (en Anglais).
- La page personnelle de Ted Nelson à l'Université de Keio (en Anglais).
- Le ministère de la culture a publié quelques morceaux choisis de Ted Nelson traduits en français par Alain Giffard.
- Mélusine, Site français consacré aux différentes formes d'écriture hypertexte : poésie, philosophie, roman, journalisme.

l'hypertexte, dont il a inventé le mot et défini la chose dès le début des années soixante, Ted Nelson, aux côtés de Vint Cerf (le père de l'Internet), Tim Berners-Lee (créateur du World Wide Web) et Douglas Engelbart, fait partie du club très fermé des quelques visionnaires qui ont contribué au bouleversement de notre monde par les technologies de l'information.

Dans la vie quotidienne, Ted Nelson est une sorte d'encyclopédie multimédia ambulante, un commando parachutiste de l'intelligence. Il ne se sépare jamais de sa caméra, avec laquelle il filme en quasi permanence son environnement. Son ordinateur portable en bandoulière, il est prêt à tout instant pour une démo de ses derniers projets. Un dictaphone, une multitude de carnets et de blocs de papier de toutes tailles, ainsi qu'un ingénieux système de stylos entourés de rubans adhésifs qu'il porte en sautoir, complètent son équipement. Ce dispositif lui permet de noter une pensée, d'enregistrer un fait, de filmer un interlocuteur, et tout cela en continu. Curieux de tout (un monument, un système d'affichage par cristaux liquides à la gare de l'Est, la racine d'un vieux mot français), ouvert à tous (la remarque d'un étudiant peut faire jaillir une idée), il constitue ainsi depuis des dizaines d'années, sur tous les sujets, une gigantesque bibliothèque d'écrits, de sons et d'images, dont le simple archivage commence à poser des problèmes de place et d'argent à Marlène, sa compagne, chargée de gérer les relations avec le monde réel.

Car le problème, depuis les origines, est l'entrée des idées de Ted Nelson dans la réalité. Ses idées, il les a exprimées dans un certain nombre de livres (Computer lib, 1974, Literary machines, 1980), de grands projets inachevés (Xanadu, puis ZigZag, et aujourd'hui TrueLit), et dans un travail sur la "Philosophie de l'hypertexte" mené à l'université de Keio, au Japon, où il réside actuellement.

Cette pensée, foisonnante,

comment la résumer ? Dans chacune de ses interventions, Nelson a d'abord frappé ses interlocuteurs par son discours critique radical du monde de l'informatique. La structure "hiérarchique" des ordinateurs actuels, simple "simulation du papier", voulue par les "teckies" (technologues) à l'imagination bornée, n'est pas fatale. Une alternative est possible, moins technicienne, plus philosophique, plus littéraire (Xanadu est le titre d'un poème de Coleridge).

Aucun constructeur informatique ne trouve grâce à ses yeux, surtout pas Steve Jobs, fondateur d'Apple et prétendu "rebelle". Mais sa critique ne s'arrête pas aux ordinateurs, elle s'étend à l'Internet et au web tels qu'ils existent. Là est le paradoxe. Comme chacun sait, la grande réussite du web est due à l'existence de liens hypertextes qui permettent de circuler d'un document à l'autre. Or, une fois de plus, Ted Nelson ne reconnaît pas son bébé. Il n'a pas de mots assez durs pour le web qui " trivialise le projet original de l'hypertexte ". Mais quittons le mode négatif pour parler a contrario des concepts positifs créés par Ted Nelson, bien avant tout le monde.

Depuis toujours, Ted Nelson est hanté par le fonctionnement naturel de la pensée, que le texte imprimé enferme dans la linéarité. Or, selon lui, une autre forme d'écriture, hypertextuelle, dont la structure traduirait la complexité du monde, peut et doit exister. "Par hypertexte, écrit-il, j'entends simplement écriture non séquentielle." Voici, sommairement décrits, quelques caractéristiques qui découlent de cette conception:
L'hypertexte est un mode de mise en relation, de comparaison et d'annotation universel entre documents, ce qui suppose que les liens soient toujours bi-directionnels (ce n'est pas le cas sur le web).
Dans cette bibliothèque universelle, les adresses des

universelle, les adresses des documents sont stables, les liens hypertextes portent toujours sur les documents originaux et donc ils ne se cassent jamais (il n'y a pas de "Not found" et autres "Error 404").

Les liens hypertextes peuvent pointer sur n'importe quel endroit du document, ils sont "profonds". Nelson parle de "Transclusion" pour désigner en quelque sorte le lien hypertexte "parfait" : un fragment d'un texte inclus comme une citation dans un autre texte. Enfin, last but not least, l'hypertexte ainsi conçu doit gérer les droits d'auteur. C'est-à-dire qu'un système "franc et honnête" calcule ce que doit payer le lecteur à chacun des auteurs des textes reliés entre eux par des liens hypertextes et qu'il visite successivement.

Cette conception idéale de l'hypertexte, effectivement non retenue par les créateurs du web, pose quelques problèmes pratiques qui sont loin d'être résolus. Tout d'abord, il met en cause le code informatique tel qu'il existe, notamment dans le langage HTML, dont le tort, selon Ted Nelson est "d'encapsuler" le texte par des balises informatiques. D'autre part, il suppose l'existence d'un système de micro paiement à l'acte, qui pour l'instant n'a pas vu le jour sur Internet (un texte de quelques pages pourrait valoir moins d'un centime). Enfin, Ted Nelson pense beaucoup plus à l'écrit qu'à l'image et au son. Une extension du concept au multimédia poserait quelques problèmes supplémentaires de puissance et de débit.
Mais le grand événement de la venue de Ted Nelson à Paris est un changement de stratégie, dévoilé notamment au contact du ministère de la Culture et des universitaires français. Le radical est devenu réaliste au moins sur un point : il ne cherche plus à créer une alternative au web. Admettant la généralisation d'un système abhorré, l'inventeur de l'hypertexte veut maintenant créer un simple programme, téléchargeable sur tout

téléchargeable sur tout navigateur, qui permettrait de lire un format spécifique, mais accessible par le web, au même titre que les autres (HTML, flash, PDF, etc…). Ce format, baptisé XVF, n'aurait pas vocation à devenir le standard de l'Internet mais peut-être seulement à assurer la diffusion payante de certains "contenus à valeur ajoutée", notamment culturels. Ted Nelson a lui-même rappelé à plusieurs reprises, lors de son séjour à Paris, que "les Français ont une vision beaucoup plus culturelle de l'Internet que les Américains" lesquels "ne voient que leur intérêt financier à court terme." De là à penser que son système pourrait être lancé avec des contenus francophones, il n'y a qu'un pas…

Cette nouvelle stratégie peut rencontrer un écho certain, et provoquera, pour le moins, un certain débat. Car les idées de Ted Nelson continuent à appuyer cruellement là où cela fait mal sur le web, qui n'arrive pas à guérir de certaines de ses maladies infantiles. La culture du "tout est gratuit" limite l'enrichissement des contenus du web et tend à ruiner auteurs et producteurs (affaire Napster) ; les liens hypertextes n'y ont pas la pertinence et la précision nécessaires ; enfin, les changement d'adresse ou les disparitions pures et simples de pages représentent un casse-tête que même les grands moteurs de recherche super-puissants ne parviennent pas à surmonter. Celui qui un jour inventa l'hypertexte (Dieu, Ted Nelson ?) pourrait bien, à nouveau, avoir son mot à dire sur l'évolution de notre monde. Ni l'un ni l'autre ne voudraient l'abandonner aux "teckies".

Pierre de La Coste
pdelacoste@ile-des-medias.com

Web de la Fondation La Poste.

La Lettre des Correspondances

Delivered-To: [illegible]
Date: Sat, 13 Oct 2001 14:16:55 -0400
From: Marlene Mallicoat <[illegible]>
Subject: Xanadu Web pages back up
Sender: Marlene Mallicoat <[illegible]>
To: Pierre [illegible] <[illegible]>
Cc: Pierre de La Coste <[illegible]>,
Ted Nelson <[illegible]>
X-ECS-MailScanner: Found to be clean
X-MIME-Autoconverted: from quoted-printable to 8bit by [illegible]
TAA05083

Dear Pierre:

You can see that the Xanadu Web pages appear to be current again.
It's amazing how difficult they are to manage!

Best, Marlene

The main addresses for our [illegible] are:
http://xanadu.com/
[illegible]
[illegible]
[illegible]
and others.

Delivered-To: alias-xanadu-net-ted@xanadu.net
Date: Sat, 13 Oct 2001 14:36:55 -0400
From: Marlene Mallicoat <MarleneM@compuserve.com>
Subject: Xanadu Web pages back up
Sender: Marlene Mallicoat <MarleneM@compuserve.com>
To: Pierre Oudart <pierre.oudart@culture.fr>
Cc: Pierre de La Coste <pdelacoste@ile-des-medias.com>,
 Ted Nelson <ted@xanadu.net>
X-ECS-MailScanner: Found to be clean
X-MIME-Autoconverted: from quoted-printable to 8bit by hawk.ecs.soton.ac.uk id TAA05083

Dear Pierre:

Ted tells me that the Xanadu Web pages appear to be correct again. It's amazing how difficult they are to manage!

Best, Marlene

The main addresses for our proposal are--
http://xanadu.com/
http://xanadu.com/nxu/
http://xanadu.com/tco/
http://xanadu.com/xuTheModel/
and others.

Delivered-To: alias-xanadu-net-ted@xanadu.net
Date: Sat, 13 Oct 2001 14:36:54 -0400
From: Marlene Mallicoat <MarleneM@compuserve.com>
Subject: Hitachi interested
Sender: Marlene Mallicoat <MarleneM@compuserve.com>
To: Pierre Oudart <pierre.oudart@culture.fr>
Cc: Pierre de La Coste <pdelacoste@ile-des-medias.com>,
Ted Nelson <ted@xanadu.net>
X-ECS-MailScanner: Found to be clean
X-MIME-Autoconverted: from quoted-printable to 8bit by hawk.ecs.soton.ac.uk id TAA05085

Dear Pierre --
Dear Pierre:

We thought you'd like to know that Hitachi Research Laboratories in Japan have expressed great interest in our proposed Transcopyright project.

They have an interesting watermarking system for the identification of pictorial material.

This exactly fits with our model of transcopyright and transpublishing, where the emphasis is not on encryption and locking content away, but on availability through an honest (and enforceable) system.

Naturally, we want everyone with compatible ideas to be able to join and support this project.

Best,
Marlene

frpult
01.07.15 (d21

To Project Xanadu home page
To Ted Nelson Home Page

Ted Nelson and Marlene Mallicoat,
ted@xanadu.net and marlene@xanadu.net

Proposal to the Ministry of Culture of France
DEEP AND LASTING DOCUMENTS FOR THE WEB
A Transcopyright Initiative for the French Literary Heritage

CONTENTS

1. INTRODUCTION
2. DESCRIPTION OF THE PROJECT
3. TIME-FRAME
4. BUDGET
5. APPENDICES

1. INTRODUCTION

In the electronic age, we are meeting and facing once again all the problems of literature throughout the ages. Freedom, permanence, availability, possible forms of use and re-use, ways to publish, ways to comment-- all of these we understood in days of paper. Now they are thrown into winds of uncertainty.

On the World Wide Web there is no such thing as long-term publishing, only day-by-day availability. The Web's spectacular success has turned into a melée of competing structures, delivery mechanisms and advertising methods-- at the expense of authors, publishers, and culture. The rapid adoption of today's simple-minded standards have bypassed much deeper designs and possibilities.

We propose a three-year Web initiative in the French traditions of Enlightenment, Art and Culture. The cost should be low and the benefits high, both for French culture and for the people of the world.

Can Our Heritage Disappear?

On the 17th of April 2001, many were shocked when it was announced that a great archive of European photography, now owned by Microsoft, will be put into a cave-- out of reach of historians and scholars. This seemed to symbolize a dangerous new control on culture by monster corporations.

In the modern era, we like to think that civilization is growing and cumulative, that we are keeping our civilization's knowledge and heritage-- to be available for hundreds, perhaps thousands of years. But this very foundation is threatened by the new electronic means.

Indeed, there is no guarantee of electronic permanence. What people call 'The Web' is based on month-to-month chains of contracts-- contracts between Telecoms and ISPs, then contracts between ISPs and their customers for 'hosting Websites'. If the bills are not paid, or if any company in the chain gets into trouble, things can fall apart and contents disappear. (The situation at universities is not much more stable, requiring great effort by university technicians.)

Unlike books in a library, electronic content is becoming increasingly locked up, and users are being frozen out. A number of formats are controlled by different companies, who are free to change them at any time. For instance--

- MacroMind Director-- a changing format that can't be exported into any other structure
- FLASH-- a changing format that can't be exported into any other structure
- OMF, the broadest media format, offered for compositing all Hollywood films with all their special effects-- but closed and proprietary.

We believe that the structures of the Web have been created without understanding the problems of writing, versioning, copyright or permanence. The internal Web structures are tangled, hard to understand and full of technicality.

But we believe that the real issues are literary and easy to understand. Consider--

- the literary issues that concern everyone:
    - how to manage copyright;
    - how to publish permanently;
    - how to make graceful changes and fixes to already-published material.

- the literary issues that concern authors and publishers:

  - the difficulties of writing, especially of managing interlocking and criss-crossing content-- not helped in any way by today's software.
  - the problems of version management-- for authors comparing versions as they make changes, for scholars and users working with new versions as they are published.

- the literary issues that concern scholars and publishers:

  - how to annotate electronic documents;
  - how to publish annotations and comments on electronic documents;
  - how to arrange for the republication of contents in new ways-- the issues of detailed re-use of published material in new contexts.

All these matters were illustrated in the recent exhibit at the Bibliothèque de France, *Brouillons d'Ecrivains*, which showed the stages and versions that authors go through in creating a work; which showed the republication and annotation of these original materials by other writers of today; and which itself required various copyright arrangements.

None of these literary issues-- clear concerns of authors, publishers and scholars-- have been understood in the Web formats and the technical controversies which swirl around them. These electronic formats are opaque to authors, and the controversies about them are concerned with technicalities of markup and decoration. It is the pointless triumph of typesetters over authors.

THE XANADU APPROACH FOR THE WEB

The Xanadu approach, which was so kindly recognized at the Fête de l'Internet, has always been designed for a deeper system of interconnection to achieve these literary purposes. The Xanadu model is built around--

- DEEP DOCUMENTS:

  - ANNOTATABLE
  - QUOTABLE WITH CONNECTION TO THE ORIGINAL CONTEXT
  - COMPARABLE SIDE-BY-SIDE

- STABLE AND LASTING CONTENT:

  - DELOCALIZED (not tied to URL or domain name,

but by author and collection)
- PERMANENTLY AVAILABLE

- THE "TRANSCOPYRIGHT" SYSTEM OF PERMISSION

Transcopyright makes content available in arbitrary portions requested by the user or browser (not yet a popular arrangement). It provides a legal basis for the re-use of such content, without negotiation or discussion. It makes that content--

- ANNOTATABLE-- Prearranged for annotation
- RE-USABLE-- Prearranged for re-use
- COMBINABLE BY CLEAN RULES, so that large portions from different documents may be legally and smoothly intermingled
- SUBJECT TO FRICTIONLESS MICROPAYMENT, optional on both sides--
  -- a publisher has the option to impose micropayment;
  -- a user has the option to purchase specific content, or not

This has been the Xanadu model for a long time. However, because the sudden success of the Web has established numerous standards, we have had to redesign the Xanadu model to work with--

- existing browsers
- http delivery from current Web servers (Apache, Squid, etc.)
- Web links as well as our deeper connections.

We now need to prove this system, and propose a collaboration for this purpose.

2. DESCRIPTION OF THE PROJECT

In the following, we propose a three-year project in collaboration with the Ministry of Culture.

INTENDED RESULT--

- a collection of French patrimony literature, available on-line in new formats permitting annotation, quotation and recompositing-- with each quoted portion clearly connected to its original context on line.

- Promotion of this format among authors, publishers, scholars, and the Internet community.

HOPED-FOR ADDITIONAL RESULT--

- a working proportional sale method for portions of content used in on-line quotations and anthologies.

The project is to have several integrated parts--

1) SIMPLER AND CLEANER OPEN-SOURCE FORMATS AND TOOLS---

We will deploy simple alternatives to the standard Web tools--

- A literary format without internal markup
- An editing system for this literary format

These are described in the Appendices.

2) GUARANTEED PERMANENT PUBLISHING-- A LAYER SEPARATED FROM FORMAT AND SOFTWARE ISSUES.

When you print a book and pay the printer, it's finished; the books will continue to exist without electricity or network connection. The books can be moved from shelf to shelf (or to other cities and nations) without having to be renamed. But today's electronic documents are named by a "URL", which is in a "domain", which is "hosted by an ISP", whose bills must be paid every month-- a stupid system of naming, in a precarious and awkward arrangement that does not promote stability.

We believe this can be fixed by new business and contractual systems that encourage permanent publication and listing by author, title and collection rather than address. This is a matter of persuading service providers to create new arrangements for long-term fine-grain permitted publication.

3) A SPECIFIC BODY OF THE FRENCH PATRIMONY to be available on-line under these detailed methods, and promised to be available on-line for a long period. We suggest especially--

- classic texts, available down to the individual character, so that paragraphs, sentences and phrases can be drawn from the original to other documents and stay connected to their original.
- early and classic audio recordings in streaming format, available down to the individual audio sample, linkable and quotable in the same ways.
- early and classic cinema-- such as Lumière, Gance-- in streaming format, available down to the individual frame, linkable and quotable in the same ways.

4) (if possible) A MICROPAYMENT SYSTEM-- for those contents which are not free-- to be established among banks and credit card agencies.

5) A TEST GROUP OF USERS-- authors, publishers, scholars-- willing to try these methods extensively.

THE UNIQUE ROLE OF THE FRENCH GOVERNMENT

Uniquely in the world, the French government, and its Ministries of Culture and Education, are in a special position to support this project, at low cost to government finances--

- PROVIDING CONTENT (at comparatively low cost, from the nation's libraries and museums)
- PROVIDING MORAL AND PERSUASIVE SUPPORT and legitimation--

  - helping persuade service providers to offer long-term publishing services on the proposed basis;
  - helping persuade users-- authors, scholars, teachers, critics-- to participate in the project and provide content to the experiment;
  - helping persuade financial institutions to establish sufficiently fine micropayment.

This will of course be an experiment, as is every initiative on the Web.

3. TIME-FRAME

We propose a three-year project, for which we will need an office, assistants, and expenses.

YEARS ONE AND TWO:

- Completion of our basic Web formats and tools. This is presently underway by volunteers; later this year we will know better what additional programming is needed.
- Recruiting of assistants, both diplomatic and technical
- Meetings and discussions--

  - with interested technical parties
  - with interested literary parties-- publishers, author groups, archives and libraries
  - with interested financial parties-- banks, credit card companies

YEAR THREE:

- Select and prepare a body of French patrimony and set up on servers
- Promote use of these methods by authors, scholars and publishers

4. BUDGET

Our proposed budget total for the first year: $240,000.

It may be easily seen that this is a very modest figure, which must include:

- Part-time salary of principal researcher and principal administrator (Ted Nelson and Marlene Mallicoat)
- Part-time salary of principal diplomatic/liaison assistant
- Salary of secretary
- Office and office expenses
- Cost of meetings, travel, etc.

This figure is only for the first year, since the first year will include planning of years two and three.

5. APPENDICES

We include these appendices both in printout form and on Zip disk. (In one case, the disk is an installable piece of software.)

Appendix A. THE BETTMAN LOCKUP: Microsoft Buries Picture Archive

Three articles:

1. "News Snapshot" showing the mine where Bettman Archive will be kept

2. "A Century's Photo History Destined for Life in a Mine" (from the New York Times)

3. A photographer's comment: Greg Mironchuk, "Throw Your Pictures in a Hole in the Ground: Musings on archiving and picture technology"

Appendix B. INTERACTIVE COMPARISON

Interactive comparison is a fundamental part of what the hypertext world needs.

1. COSMICBOOK, a program for interactive comparison.

   1a. CosmicBook Home page.

1b. CosmicBook Installer program (**INCLUDED ON THE ZIP DISK.** Runs on Windows only.)

2. Screenshot of interactive comparison as presented by the old Xanadu code. (This software is no longer part of the Xanadu project, but is still under development at udanax.com.) From an actual demonstration by Ka-Ping Yee, 1999, shown on his rebuilt version of the 1988 Xanadu interface.

Appendix C. [not printed] TRUE 'CUT AND PASTE'

From the exhibit *Brouillons d'Ecrivains*, this shows how authors from Blaise Pascal to Victor Hugo have been able simultaneously to compare two versions of their own writings, as they wrote. Current tools have taken away this capability.

Appendix D. THE XANADU MODEL

The Xanadu model is a very simple, but very different structure for hypertext and hypermedia. This is the briefest explanation so far.

1. "Deep Hypertext: the Xanadu Model"

Also at http://xanadu.com/xuTheModel/

Appendix E. THE NEW XANADU FOR THE WEB

We have moved the Xanadu model to the Web, to present virtual documents in ordinary Web browsers with no plug-ins (except for interactive comparison).

1. "The New Xanadu Structure for the Web"

Also at http://xanadu.com/nxu/

2. "A Virtual Literary Format: Putting Xanadu Structure into the Web Browser." (Part of a longer presentation to be given in August 2001.)

Full outline at http://www.ht01.org/workshops.html#w4

Appendix F: TRANSCOPYRIGHT

Transcopyright is the missing legal part necessary-- a form of permission that allows the Xanadu model to function in a distributed universe of servers like the World Wide Web.

1. "Transcopyright for the Web"

Also at http://xanadu.com/tco/

2. The original transcopyright paper: "Transcopyright: Pre-Permission for Virtual Republishing"

Also at
http://www.sfc.keio.ac.jp/~ted/transcopyright/transcopy.html

Appendix G: MICROPAYMENT

A micropayment system that will work with transcopyright must have certain characteristics. These are described here.

1. "HyperCoin System: Executive Summary"

Also at
http://www.xanadu.com/hcoin/HcoinSum9906.html

Appendix H: XANADU TECHNICAL HISTORY AND BIBLIOGRAPHY

This is the long technical review of the Xanadu project and the Xanadu model.

1. "Xanalogical Structure, Needed Now More than Ever: Parallel Documents, Deep Links to Content, Deep Versioning and Deep Re-Use"
http://www.sfc.keio.ac.jp/~ted/XUsurvey/xuDation.html

Also at
http://www.sfc.keio.ac.jp/~ted/XUsurvey/xuDation.html

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